

WEEKLY

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CATALYST THEATRE

DISHES UP A MORALITY PLAY

Cover Story by Audrey Webb • Page 31



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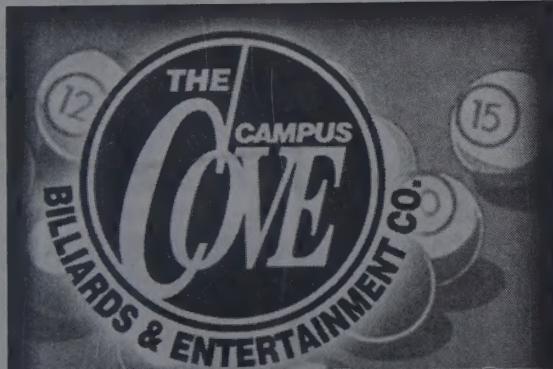
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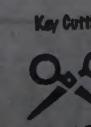
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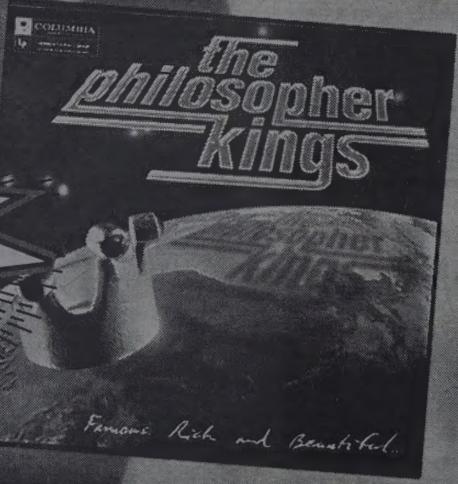
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Vue

WEEKLY

finder

Feature • 6

Christianity and homosexuality have generally been at odds over the centuries. After all, the Bible says it's a sin, right? Well, not exactly. A new seminar series will examine the roles gays and lesbians can play in the church.

Fashion • 12

Fashionplate Amy Hough goes over some of the year's hottest trends—and warns readers why these looks might not be practical. Just because it's "in" doesn't mean it looks good—and your desire to be trendy could make you the laughingstock of the party.

Home Page • 15

Lonely people sitting in front of their computers can turn to the Web for the chance to meet new people. At ICQ, the site is equipped to handle 430,000 hits at once—and it's all designed as a place for people to get to know each other.

Music • 23

If it weren't for his love of music, famed singer Roger Whittaker could have been a biochemist. And, as he prepares to release yet another album, he ponders his popularity in Germany. Thankfully, you don't have to translate whistling...

Sno-Jam 4 • 24

Straight Faced, Misdemeanor, Jughead's Revenge, H.O. and Guttermouth will take the stage at the Arts Barns for a celebration of punk music. For profiles on the bands who'll celebrate winter—despite El Niño—turn to our two-page look at the festival.

Film • 36

It's got a good plot, thrills, surprises and, oh yeah, the chance to see some of your favorite stars naked. *Wild Things* brings together Denise Richards, Neve Campbell, Kevin Bacon and Matt Dillon in a thriller which is worth the price of admission.

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John Steinbeck's classic *The Grapes of Wrath* will be used as a method for students to learn about how hard life was for their grandparents. The show runs this week. For a preview, see Page 35.

"Put your hands in the air, and wave 'em like you just don't care!..." Boy, the cast of *The Full Monty* would be awfully happy if the British film pulled an upset and took the Oscar for Best Picture. We handicap the Oscar race on Page 39.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Amy's deadlines. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (zounds!) hand delivery. Bill Clinton's not so mad at Kathleen Willey; at least, he's not going to hold it against her.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; Faxes to 426-2889; and e-mail to office@vue.ab.ca. Please include your full name and address. We reserve the right to edit letters for length.

Doughnuts to dollars, money can be better spent than the NHL

Tim Horton's outlets in Edmonton recently contributed a few hundred thousand dollars to the "Oilers Forever Fund." I heard a Tim Horton's rep on the radio justifying it as an act that "contributes to the quality of life in the community."

I have an idea for a way that Tim Horton's could have used only \$100,000 to contribute infinitely more to the "quality of life" in our community. They could have given 13 of their \$6.75/hr employees a \$2/hr raise, lasting a full four years. That would add up to \$7,680, over four years, for each employee. I base this on those employees working part time for 20 hrs/wk., 48 weeks of the year.

My idea would have been to single out 13 university or NAIT students who show all the promise in the world of succeeding in an undeniably productive field of study. An example would be to choose a fellow getting good marks in his diesel mechanic's course at NAIT. I think it would contribute a lot to the community, to have 13 people like him graduate with \$7,680 less debt.

from their student loans. But the decision-makers at Tim Horton's think differently. They believe the community benefits more by them giving money to kid millionaires in their 20s—who play a kid's game—and produce nothing needed to sustain life.

Am I ever happy to see how the "Average working guy" has wised up to this bullshit in the last decade. When will the people in charge catch up?

Ed Frey,
Edmonton

Squabbling over writer's scientific information

Re: Jim Veenbaas's "Squabbling over environmental science" article (*Vue Weekly*, Jan 15-21). There are a few misleading points that must be addressed.

Quoting the article's first "expert," climatologist Timothy Ball states: "There is no evidence for global warming at all." Fact: for every Timothy Ball at environmental agencies all over the world, there are 10 climatologists who know that global temperatures have increased. Those scientists also know what a very complex issue this is, with warming being only one aspect.

Scientists have detected only small temperature increases over the past several decades and some regions, like Eastern Canada, seem to have cooled. Something else is appearing to at least partially offset the so-called "Greenhouse effect." Another atmospheric pollutant—sulphur dioxide—is creating sulphate aerosols that alter the

chemistry of clouds. The result is larger areas of the Earth cast into shadow and more sunlight is bounced back into space, cooling the Earth.

Increased cloud formation is not likely to cancel out the warming influence of the greenhouse effect but it may be reducing it by as much as one-third. The aerosol theory could also help to explain why global temperature patterns are so unpredictable.

This aerosol theory developed after scientists noticed that

records for the past 150 years show an average global temperature increase of about 5°C—significantly less than anticipated with the immense buildup of CO₂. Six years ago, however, Henry Hengeveld, a senior advisor on climate change at Environment Canada, suggested that

sulphur dioxide, mainly from the burning of coal in power plants and factories, might be making a difference. Normally, cloud droplets are formed around particles of sea salt and dust in the atmosphere. Now, thousands of tons of man-made sulphur dioxide, spewed into the atmosphere every year, are forming tiny sulphate particles that provide a perfect nucleus for the formation of billions of extra water droplets which then form into clouds.

After examining data gathered with aircraft flying into clouds to study their composition, Environment Canada concluded that sulphate concentrations produce clouds with unusually small and numerous water droplets. According to George Isaac, an Environment

Canada cloud physicist, such clouds are more efficient at reflecting sunlight and as a result, scatter more sunlight back into space.

If there is, as Dr. Ball suggests, "No evidence for global warming," what does he think of the enormous crack in the Larson B Iceshelf in the Antarctic? Two years ago the Larson B shelf shattered and an 82-square-mile piece broke away and made its way to the Pacific, wreaking havoc with shipping lanes. (Updates from last week put it just off the coast of Argentina).

Fact: The mean temperature of the Antarctic peninsula has risen about 2.5°C since 1950. Xiong Fusheng, a botanist at the U.S. National Science Foundation at Palmer Station reports that the vast glacier covering the Anvers Island has receded in the past 20 years, faster than any previously recorded. Also, studies by David Karl of the University of Hawaii, among others, strongly suggest links between the extent of Antarctic sea ice and El Niño.

Fact: The two biggest El Niños in recorded history have happened in the last eight years and are occurring with greater frequency and severity.

Veenbaas's article touched on the issue of global cooling, but well after he had Reform MP Dave Chatters (and how!) expounding on how crippling it would be to Alberta's economy to try to meet the federal government's emissions cuts proposed at Kyoto. Veenbaas even went as far as to claim that "should the world get warmer, countries in the northern hemisphere may actually benefit." This is otherwise known as misinformation or ignorance—it all depends on the source.

Truth is there would be no "squabbling over environmental science" if there were no misinformation agencies like the Global Climate Coalition. The GCC are a huge oil industry-backed public relations outlet who spend millions of dollars annually debunking the threat of climate change. It issues reports that get printed in national magazines like *Scientific America* and always find "experts" who will lend a name to legitimize its propaganda.

The question we should be asking ourselves is not how expensive gas will be if we cut emissions, but rather, can we afford not to? Increasing severity of storms, drought and the continued erosion of the ozone layer hardly constitute anything close to "beneficial." The planet is showing signs of stress and we must shoulder any burden we can to slow and eventually reverse these disturbing trends.

Dale Ladouceur,
Edmonton

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VUE news



by Steven Sandor

A look back at the week that was...

Klein pulls a constitutional switcheroo

The Tories found out last week that the majority of Albertans aren't always so quick to rubberstamp their decisions.

The announcement made last week by Ralph Klein and the Tories sent shockwaves through the province and the entire nation: to solve the pending litigation from 703 mentally-handicapped Albertans who were sterilized in government institutions, the Tories would cap financial awards at \$150,000 for each victim and use the constitutional notwithstanding clause (the same one Quebec invoked to pass its controversial Charter of the French Language Law) to prevent those people from seeking further compensation.

Alberta introduced a Sterilization Act just before the Great Depression—under that law, nearly 3,000 mentally-handicapped people were sterilized during their stays in government institutions. Two years ago, Leilani Muir—a sterilization victim—successfully sued the province for \$750,000. After legal costs, she received almost \$1 million. After the Muir case, a slew of fellow sterilized Albertans came forward with lawsuits which have yet to be settled.

But after just one day—and having to deal with a huge public outcry and editorials across the nation lambasting their decision—the Tories backed down on the clause stance.

Still, the fallout has the opposition parties asking for Justice Minister's Jon Havelock's head. In a strange case of turnabout-is-fair-play, the New Democrats sent out a press release calling for Havelock's resignation over the affair, citing an article from right-wing oracle *Alberta Report* as back-up. The New Democrats point to a Jan. 19, 1998 cover story in which Havelock questioned why the notwithstanding clause isn't used to stem the tide of "judicial activism."

ND leader Pam Barrett even brought up the article last week during Question Period. In the article, Havelock laments the current lobbyist system for appointing Supreme Court judges and pleads for a more populist approach—which might fly in the face of Ottawa, if need be.

Chances are we haven't heard the last of the notwithstanding-clause kafuffle. The Tories have stated they would consider invoking it if the Supreme Court comes back with a favorable judgment for Delwin Vriend, the former King's College teacher who was fired because he was a homosexual.

Oilers a done deal

For the first time in weeks, the Oiler saga does not lead off *VueNews*. The reason? The deal, which looked like a sure thing when we went to press last week, went off as planned Friday.

It was the deadline day for

BILL CLINTON CAUGHT WITH HIS PANTS DOWN...



BILL CLINTON CAUGHT WITH HIS PANTS DOWN, PANTIES ON HIS HEAD, A HAND DOWN HIS SHORTS, SCRATCHES ON HIS CHEST, WICKEYS ON HIS NECK AND USED CONDOMS AT HIS FEET...



local buyers to make an offer to the Alberta Treasury Branch and snatch the team from the hands of Houston Rockets owner Les Alexander, who planned to move the team to the United States.

While the investors' group is still looking for more money to operate the team, they did plunk down a \$5 million deposit with the ATB.

"If this were hockey, we could say we are in the finals, but the series isn't won yet," said investor Jim Hole. "We will need the continued support of the entire community, Edmonton City Council, Northlands Park and the Province of Alberta to ensure that this offer is successful."

The lease on Edmonton Coliseum is still an issue but the group (consisting of Hole, leader Cal Nichols, Gordon Buchanan, the *Edmonton Journal*, Ernie Elko, Gary Gregg, Ron Hodgson, Larry Makelki, the Lloydminster Consortium of Five, Melcor/Springwood, Art Michaelson, Al Owen, Catton Holdings Ltd., Bruce Saville, Barry Weaver and Jim Woods/Dick Paine) is confident they cannot only keep the Edmonton Oilers in town, but manage to keep the budget at a level where the team can remain competitive in an era of the high-priced free agent.

Chances are we haven't heard the last of the notwithstanding-clause kafuffle. The Tories have stated they would consider invoking it if the Supreme Court comes back with a favorable judgment for Delwin Vriend, the former King's College teacher who was fired because he was a homosexual.

But they may only be here until 2028

Boy, Jason Margolis will probably have a field day with this in his Conspiracy Theories column.

After being inundated with a slew of Armageddon Websites, TV specials and "messages" to Earth

from aliens who wish to whisk us away to safety before the coming Cataclysm, comes news that we may actually have something to be worried about.

Astronomers have spotted a large asteroid which will pass extremely close to the Earth's orbital path sometime in the year 2028. The asteroid, called 1997 XF11, is almost two km wide. OK, that might not seem like much, but scientists think the asteroid which collided with the Earth and wiped out the dinosaurs was only 10-16 km wide. According to the Associated Press, an asteroid the size of 1997 XF11 would "explode with an energy of about 320,000 megatons of dynamite. That equals almost 2 million Hiroshima-sized atomic bombs."

Scientists say it will take years of study to determine if the asteroid is on a collision course with the Earth.

The University of Texas has pegged the arrival time of the asteroid to be Oct. 26, 2028. It is currently expected to pass somewhere within a 50,000 km window around the Earth. The Earth itself has a radius of about 6,500 km.

Of course, there is a huge margin of error on these things, so don't go off and join Heaven's Gate just yet.

Worse yet, an oil-price crash

For a long time, critics of the Tory government have said that the government's budget figures have looked good thanks to huge natural resources windfalls. And if a recent trend on the global market continues, the bean-counters

might not have that luxury next year.

Oil prices are falling fast—at the start of the week, the price per barrel dropped to \$13.23 US (as of press time). The Alberta Liberals warn that if the prices stabilize at \$15 US a barrel—and natural gas prices fall to \$1.50 per million cubic feet, the government could face a \$215 million shortfall.

Of course, the major reason for the price drop is the mild winter most of North America has received thanks to El Niño. Because it's been unseasonably mild, there has been far less need for heating fuel.

Of course, things could rebound if scientists are correct and we receive the La Niña effect next winter. The reverse of El Niño is expected to bring record cold to North America in '98-'99.

The budget itself states that if oil falls below the \$16 US-per-barrel level and natural gas plummets to below \$1.55 per mcf, that the \$20 million revenue cushion and the \$165 budget surplus could be wiped out.

The Alberta Liberals have already sounded the alarm, asking that the government set aside \$200 million as a stabilization fund, so the debt would continue to be paid down in case the oil slump sends the province's books out of whack.

"The government has boxed themselves into a very tight corner by offering a very premature tax cut at a time when health care and education are on the critical list for cash injections and there is a distinct possibility of a revenue crunch," said Liberal Treasury Critic Gene Zwozdesky.

VUE POINT
by LESLEY PRIMEAU

Alberta a laughingstock... again

How are we viewed by our contemporaries across this great nation? Across the world? Let me see, do the words "intolerant," "unethical," "Neanderthal," "bigoted" and "redneck" come to mind? And if they do, know what? We deserve it. Can you believe the audacity of the Klein government this past week or so? Talk about arrogant, money-hungry, power-grabbing, red-necked, out-of-touch mental midgets. The ruling Tories of the day prefer to call it the "Alberta Advantage."

Now, lest you think the government was having an off day (when it decided to invoke the notwithstanding clause of the Charter of Rights and Freedoms to eradicate the rights of the disabled), remember this is the province that won't sign the U.N. Declaration for Children's Rights. And the Premier is the man who said maybe we'll invoke the notwithstanding clause if the Supreme Court rules we're discriminatory bigots in the Delwin Vriend case...

This government's record on human rights is abysmal. Any government that would limit human rights based on financial consideration should be hung, drawn and quartered. Of course, we don't do that anymore; it was deemed inhuman, right? If you want a bird's-eye view of the record, grab the Journal's Linda Goettler for Mar. 13. She details the long, dark history (that is surprisingly current history).

Rights? What rights?

Human rights take a real beating in this province—and no matter how hard some of us rally in defense of those rights, the province hides behind the "aw, shucks, we meant well" defense. Without doubt, we are a social embarrassment.

Just when I thought the Premier should at least garner a little "well done, Ralphie" for reversing the Clause, he makes the asinine comment about the Vriend case. Now here's an interesting bit of thought: the huge public cry of wrongdoing that sent the Premier scrambling and admitting his political radar need honing—will these same people cry in defense of the homosexuals whose rights are being eroded in Alberta? Now, I don't want to cast a negative light on any rights, but the reason we have a Charter is to protect all of us, not just those who might garner public empathy. And we all have certain rights that need protecting. But this province seems to fancy itself a maverick—a rednecked independent maverick with a bank balance. What's the old saying? "There's nothing worse than White Trash unless it's White Trash with money." But here's the pig's whistle; our bank balance might be dwindling. Then normal Albertans will realize our brain trust was a scam. We had no plan. And we're the laughingstock of the nation. But excuse me, I'm a cynic.

In just four short years, the tone of the government has certainly changed. Not only do we do the Charter at every turn, not only do we constantly thump on the less fortunate, we do so with bravado... and isn't that a shame? A caller on my show last week asked me if I thought future Albertans would be paying for mistakes made by government now. Not only do I think so, I think it's ironic—the government that campaigned on not leaving our grandchildren in debt constantly leaves them open to litigation.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

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FEATURE

The Bible doesn't say it's a sin

Conference focuses
on homosexuality
and spirituality

By DAVID GOBEIL TAYLOR

Homosexuality and religion aren't usually spoken in the same sentence without implying antagonism. After all, the Bible contains several passages condemning homosexuality—and the most extreme anti-gay rhetoric generally comes from the Christian right wing.

But gays, lesbians, bisexuals and transgendered are just like any cross-section of society: some are religious, some are not. A handful of organizations have sprung up to address the issue of homosexuality in a church context (including Dignity Canada), but these don't compare in number to either non-religious gay activist groups or religious anti-gay groups such as EXODUS International, an association of "reformed" homosexual churchgoers.

The organizers of an upcoming conference titled *Embracing Spirituality, Embracing Sexuality: Exploring Lesbian, Gay, Bisexual and Transgender Realities in a Faith Context* hope to even the playing field somewhat, featuring 20 workshops such as "Where's the Sin? The Bible and Homosexuality" and "Making Churches Safe for Gay Youth."

"We're hoping that a whole bunch of different people will come to this conference," says organizer Charles Bidwell. "Everything from family members and friends who know someone who's differently oriented to the lesbian, gay, bisexual and transgender people themselves to [straight] people who are interested in learning more about this."

According to Bidwell, the

biggest obstacle facing homosexuals who wish to be accepted in the church is ignorance. "I've encountered people who've said: 'I don't know anyone who's gay' and I've said, 'Well, you're talking to one right now.' Until somebody comes out and says 'I am gay or lesbian,' we're a hidden minority and people just don't even know if we're around."

"Some people say there are none in my congregation and there are none in my school. Well, they're wrong, they're there. Some homosexuals are even priests and teachers."

"We're hoping we can reduce some of this ignorance and bring a little more peace and light into the community," says Bidwell. "It takes energy to hate people and I think the churches would be better off fighting family violence and child poverty... real sins."

**Doesn't the Bible say
that it's wrong?**

Of course, another major obstacle to religious homosexuals is the Bible itself. Take Leviticus 20:13: "If a man also lie with mankind, as he lieth with a woman, both of them have committed an abomination: they shall surely be put to death; their blood shall be upon them." Surely there's no ambiguity in this passage, and others from Genesis (including the infamous Sodom and Gomorrah reference) and St. Paul's Epistles.

Wrong. "You have to read those verses in context and see what was it that was going wrong," says Bidwell. "In Sodom and Gomorrah, that was a case of gang rape—and I'm against that, I don't care if you're heterosexual or homosexual. It's just abuse. When you get to Paul's letters, he's talking about boys who sell their bodies and men who buy them. So it's basically Johns and their tricks. You

can't be in a loving, heavenly relationship when you're selling your body. There is nowhere in the Bible where a loving relationship between two people of the same gender is even condemned; these are all abusive or idolatrous situations but never a case where a loving relationship is condemned."

"Jesus never said a word against homosexuality. You'd think if it had been a real concern he'd have said something."

Positive message for youth

Quite a few of the workshops in the conferences are aimed toward youth. And that's no coincidence, says Bidwell. "Looking back at when I became aware [of my homosexuality], I was in elementary school—where was I getting any role models or information about this? I went all through high school, even university, and didn't know there was another person who felt the way I did. I was very nearly suicidal, I thought there was no hope for me. That's the message we're stressing to the youth: take hope, there is life and you can get support."

The conference has grown since its original planning stages. "At first, we thought we'd just start off with an evening with some speakers. Then we knew that wasn't going to do enough—people need to have some sort of in-depth opportunity to meet people of different orientations and hear different ideas. So it expanded into a weekend with workshops and some social time together, some celebration and some worship, just a complete mix of opportunities."

"It has grown and it's all been on a volunteer basis. A lot of us have been putting time and resources into it because we feel called to do this, and we're just glad that somebody finally decided to take a stand."

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HEALTH

And you thought it was just a weed

By AMY HOUGH

More and more people are turning to herbal remedies as an alternative to prescription drugs. Dandelion is on the forefront as a herbal treatment for symptoms related to Pre-Menstrual Syndrome.

During the pre-menstrual phase, many women experience bloating. In many cases it is more serious than the mild blow to the vanity that comes with a puffy tummy. For many sufferers of PMS, bloating in the hands, feet and breasts can be excruciatingly painful.

Most of the pain that comes with bloating can be relieved with diuretics, but prescription diuretics can have very adverse side effects. Often, extended use of prescription diuretics will lead to a loss in potassium levels—this in turn has to be counterbalanced by maintaining appropriate potassium levels by eating foods rich in the element, like bananas or orange juice. Also, if you do not drink enough water when taking prescription diuretics—though it's hardly the thing you want to do when you feel bloated—you may experience dizziness and nausea because blood pressure is lowered and your blood is not being propelled to your brain efficiently.

Dandelion (*Taraxacum officinale*) has been used for centuries as a diuretic and no adverse side effects have been reported to date—even when used in large

doses. Dandelion greens—which are tasty in salads—are an extremely rich source of nutrients and vitamins. It has high levels of potassium which will counterbalance the negative effects of potassium loss caused by diuretic use. It has the highest Vitamin A content of all greens and it also has a high content of Vitamins D, B and C. It is also rich in minerals like iron, magnesium and zinc.

Dandelion is also considered an effective weight loss aid—although most of the weight loss is due to its diuretic effects.

Not just a diuretic anymore

Dandelion is also beneficial in treating other PMS-related side effects. Dandelion root stimulates production of bile from the liver and it directly stimulates the gall bladder—causing the release of stored bile via the cholangitis effect. When there is a decrease in release of hormones, such as estrogen, from the liver it is thought to cause some of the negative effects of PMS. With the liver turning out more bile on a continual basis, it is thought it will become more efficient in detoxifying the PMS related hormones.

Dandelion's effects on the liver and gall bladder are also thought to benefit sufferers of hepatitis, gallstones, jaundice, bile duct inflammation and liver congestion. Because dandelion increases the release of bile, it is

also considered an effective digestive aid.

Dandelion tea is readily available at most grocery stores and health food outlets. When used as a diuretic, it is suggested that 4-10 g of the dried leaves be used three times daily. But to reap the full nutritious value of the plant, use its fresh tender leaves in a salad. It tastes a tad bitter and is best served when mixed with other greens. ☺

herbs

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(The Globe and Mail)

The Long Hard Road Out of Hell

by Marilyn Manson

"Manson's story concerns a young man whose project, however attached to hard-won beliefs regarding personal freedom, flew out of hand. It is by turns moving, funny, boring, appalling, disturbing, it is absolutely suffused with the Manson sensibility - any time someone might conceivably go, vomit, undress, do drugs or have sex, he or she does".

(Rolling Stone)

Cloudsplitter

by Russell Banks

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(The Globe and Mail)

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BESTSELLERS

Fiction: Hardcover

1) The Street Lawyer (Ballantine Doubleday)

2) Paradise (Knopf)

3) Brothers Letters (Faber & Faber)

4) The God of Small Things (Mclelland & Stewart)

5) Arundhati Roy (Random House)

6) Pandas (Random House)

7) Anne Rice (Random House)

8) Fiction: Trade Paperback

1) Fall on Your Knees (Ann-Marie MacDonald (Random House))

2) The Englishman's Boy (Guy Vanderhaeghe (Mclelland & Stewart))

3) Jingo (Piers Paul Read (Mclelland & Stewart))

4) Apostrophes (P.D. Belford (General))

5) Ramses VII - The Eternal Temple (Christian Jacq (Warner))

6) Fiction: Mass Market

1) The Partner (John Graham (Dell))

2) The Echo (Minette Walters (Mclelland & Stewart))

3) Tamara (Mem (Anica Badić (Penguin)))

4) Music in the Night (V.C. Andrews (Pocket Books))

5) The Hostess' Nest (Patricia Cornwell (Berkley))

6) Non-fiction: Hardcover

1) Talking to Strangers (James van Praagh (Penguin))

2) The Millionaire Next Door (Thomas J. Stanley/William D. Ruhm (Andrews & McMeel))

3) Angels' Ashes (Frank McCourt (Scribner))

4) Into Thin Air (Jon Krakauer (Random House))

5) Death of a Princess: The Investigation (Sanction & MacLeod (Mclelland & Stewart))

6) Non-fiction: Paperback

1) Don't Sweat the Small Stuff (Richard Carlson (Little, Brown))

2) Just Eat It (John C. Maxwell (Erdyn Jacks (McGraw Hill Ryerson)))

3) James Cameron's Titanic (Marsh and Kirkland (Harper Collins))

4) MAI: Multi-lateral Agreement on Investments (Tony Clarke & Maude Barlow (Stoddart))

5) The Big Black Book (Barlow & Winter (General))

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton Centre

Jerry Hale's life wasn't easy on the farm

Hale's hardship tales will make city folk shudder

By LORRAINE RESSLER

Everyone in this part of the world has heard at least one old-timer tell about the '60 winters of his youth, not to mention the amazing geographical phenomenon of the trip to and from school that was uphill both ways. It's hard to give credence to some of the tales of hardship people in this part of the world suffered just one or two generations ago.

Jerry Hale has written a book about his youth in Texas—and his life from young adulthood here in Alberta that describes many of those hardships in simple, unaffected terms. The second son of a sharecropper-turned-rancher-turned-preacher, Hale

came to Canada as a teenager with the rest of his family in the late '50s. He writes, "in this new country when you turned 18 years old, you could file on 320 acres of land, clear it and it was yours."

Hale's father sold his land in Texas, packed up the family, moved to the Worsley area and filed on his 320 acres. A few years later, when his family moved back to Texas, Jerry Hale decided to remain here. He took a bride, filed on his own section of land and settled into many years of hard work. In his book, Hale writes, "We decided with a lot of hard work together we could have a good life."

Part of pioneer history

In person, Hale adds with a smile, "But you know, hard work has never hurt anyone. That was what built Canada—just plain hard work and bein' content

books

REVUE

Jerry Hale • *I Never Walked Alone* • Published by Jerry and Rose Hale • 151 pp. • \$14

with whatever they had and doin' the best they could. And I'm just glad I could be part of Canada's pioneer history."

Many of the stories told so matter-of-factly in Hale's book would make today's young married people shudder—especially those who have been lifelong city dwellers. When he writes about clearing land, he's not talking about blowing a whistle and telling everyone to get off the field. Hale's book includes many stories where he or people he knew through ice they were driving over, vehicles broke down far out in the bush in the depths of winter or people died for lack of proper medical care. One of the most surprising things apparent from reading the book is how difficult life was as recently as the '60s.

The bank foreclosed on him

After many years of ongoing hard work and sacrifice, Hale, his wife

Rose and his children had finally carved out a comfortable life for themselves when something unimaginable happened. As Hale explains it, "Farmers are dependent on weather and crop conditions and so many things. When you have two or three years of bad crops, too many things can happen and you lose equity in your place, and the bank says, 'We want our money or the land.'" At 50 years of age—and after a three-year court battle, Hale and his wife lost their farm and had to start over. They chose northern British Columbia as the place to recover. Now 58, Hale is back living in the Worsley area and has spent the last three-and-a-half years writing his story.

I Never Walked Alone is simply written and just may be the most honest thing you'll ever read. It's a testimony to the hard work and endurance of our parents and grandparents.

How to cure a gay Christian—torture him

Brother Alan's behavior arouses congregation's suspicions

By JARON SUMMERS

This is the story of Brother Alan, a gentle fellow, always ready to assist widows and look after the homeless. Everyone in our congregation loved him in the true sense of Christianity.

One day, we noticed Brother Alan had taken to wearing a skirt, along with matching high heels. I could understand the skirt—after all, Jesus wore a robe—but as far as I know there was never a word about our Savior shopping for high heels or any other kind of accessories.

The Good Book tells us we

humor

are our brother's keeper, so we kept an eye on Brother Alan.

Within a week, we had reports that Brother Alan was getting maniacs. Not just ordinary maniacs—he'd found some sinner who'd nail sculpting.

We soon had videos of Brother Alan kissing a soccer player in a gay bar.

We visited Brother Alan's mother and father. His father broke down when we showed him the evidence of his son's fall from grace.

The mother, not in the best of health, was taken to hospital where she was heavily sedated.

As Christians, we knew Brother Alan was mentally ill and if he kept up his "unnatural ways" he would go to hell. It was clearly the duty of our congregation to intervene.

We held bake sales and car washes to raise money to fly in

Reverend James from the Maritimes.

We hid in the dark beside Brother Alan's house. When he let his cat out, we grabbed our wayward brother, then tied and gagged him, stashed him in my trunk and drove quickly to a Christian farm.

The pokers are for your own good

After the water treatment, Brother Alan admitted he never had sex with a woman and did not wish to. Using red-hot pokers and prayers we drove three devils out of him, then Reverend James showed up with some street walkers to assist us with our brother's final exorcism.

Normally we would never have taken such drastic steps, but Brother Alan's soul was in grave peril. Reverend James explained that God would forgive us for using harlots because He wanted Brother Alan back in our flock. (The Lord has often provided holy men with freebies in the form of harlots or handmaidens, you can even read that in the Bible).

Brother Alan fought like a madman when we tied him down and lowered harlots on him. However, after three days of sleep deprivation, our naked brother came around.

Brother Alan admitted that being with a woman was the right thing. He claimed our cure had "staken" and he begged us to let him go back to the congregation.

But Reverend James sensed Brother Alan was still in need of Christian love. The Reverend horsewhipped Alan. Then God told Reverend James to perform a barrel exorcism.

We put Brother Alan in a wooden barrel with some wild hornets and Reverend James nailed the top shut for the afternoon. That snapped Brother Alan into line, he started cursing like a real man. (Thank God the Reverend understood the Bible and knew about these things.)

Brother Alan was finally cured.

We all sang hymns, then joyously returned Brother Alan to the church for Christian re-fellowship.

He's born again

Everyone could see Brother Alan was not only born again in Spirit, he was born again as a man.

Before the exorcisms, Brother Alan was meek; afterwards it was obvious that the Lord had changed him. Our brother was a man now. And proud of it. You could sense a spark in him.

Our little miracle with Brother Alan reaffirmed to us that homosexuality was nothing more than conditioning in a Godless society and with the right kind of Christian love, you could bring anyone back to their senses.

Sadly, there are cases of the devil taking back a Christian—even after a barrel exorcism.

We prayed and fasted for a sign to prove our brother was permanently cured and would remain a real man.

We got the sign (after a Christmas Eve party) when Brother Alan raped our minister's wife three or four times. Talk about the power of a true conversion.

We hanged Brother Alan from the tall oak tree behind our church. He died as a normal man and I'm sure he's now in Heaven.

Praise the Lord!

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CHECK IT OUT ON PAGE 50 !!!



This week, Vue press-box fixtures
John Turner and Steven Sandor
wonder if the Oilers realized
how good they've got it when they saw
10,000 empty seats in
Greensboro. If the
team would have moved to Houston, it
would have got the
same reception as the
Hurricanes in Carolina...

Topic: The Oilers offer is in, what next?

Steve: Sure, we all issued a collective sigh of relief with Friday's news that the local investors group had coughed up the \$5-million deposit and filed an offer for the team. OK, so at least we know the Oilers will be the Oilers next season—and won't move to Houston, which is one of the worst sports cities in North America. But what of the team? What about the future of Glen Sather? Even if the investors hike the operating budget by the reported \$10 million a season, I doubt it will be enough to keep up with the escalating average NHL payroll. Doug Weight and Mats Sundin were neck-in-neck in the NHL scoring derby. Weight's contract is up and Sundin makes over \$7 million a season. Thanks to Sergei Fedorov's \$36-million extortion of the NHL, guys like Weight will see their value soar even higher.

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SPORTS

er. Remember when we all gasped at Joe Sakic's \$17 million signing bonus at the start of the season? By mid-season, his contract is beginning to look like small change. I wouldn't be surprised if the new owners would have to top-load Weight's new contract with a hefty signing bonus (hey, Doug, if you need an agent, call me) to at least keep him in line with the rest of the league's point-a-game guys. And all this from a league that's still considered a fringe sport in most of the United States. And some nights, the games aren't even as cutthroat and competitive as Fringo Bingo last Sunday at Rebar. Oh yes, the In the Box duo were in attendance at

the Fringe fundraiser and neither of us ended up with the grand prize, a pork dinner for 15. Wow, there ain't much I wouldn't have done for that prize. But there's one thing I hate about the Fringe: while it's on, the service is bad in the local restaurants.

John: Not only is service bad in the restaurants, but after the shows the part-time waiters want you to go out with them for a drink and a bite to eat. Yeah, right. God knows none of them have the money to pick up the tab. That's why my loyalty lies with the overpaid professional athlete. If you go out for dinner with one of them the only person you have to worry about paying for is yourself. There are economic benefits to keeping the Oilers in Edmonton, even if the escalating salaries make it hard to be competitive. I find it hard to believe that a player who'll end the season with 80 points is making over \$7 million a year. By today's standards, Wayne Gretzky—when he was in his prime—would have been worth about \$20 million a year. I think the new owners will be able to put together a competitive team with the money they have. Remember, a high payroll doesn't guarantee a winner. The Rangers have the highest payroll in the NHL and look where it's got them. The league needs to undergo some restructuring to keep things fair

for smaller markets and hopefully the NHL will realize this soon and take steps towards this.

Topic: Injuries

Steve: The NHL has a crisis on its hands. We're going into the playoffs and a slew of superstars are on the shelf. Mike Modano's out for the year. Eric Lindros's concussion is worse than first suspected. Paul Kariya is done for the year. Joe Sakic is still out of the line-up. Grant Fuhr's knee is wrecked. Why? Because players have bulked up past the point of resistance. What I mean is that they weight-train and have pushed their muscles beyond the point of flexibility. Even though they're big hulking guys, they snap easy when they take a hit. I heard Howie Meeker say that injuries weren't bad in his day because players were flexible and didn't weight train. Sure, they didn't skate as fast or hit as hard in the days of the Original Six, but they had cardboard for padding—so it's all relative. One thing's for sure: the injury bug is going to be a great equalizer for the playoffs.

Dallas is still a powerhouse, but the Stars aren't quite so fearsome without Modano. Jamie McLennan has stood on his head so far in St. Louis, but is he a playoff goalie? This could be a year during which an eight-seed or a red-hot squad like Buffalo or Los Angeles does some real damage in the playoffs.

John: Eric Lindros—now there's a superstar. A real spokesman for the sport of hockey. He didn't have much to say after team Canada's loss in the Olympics. That's a sign of a true leader. You've probably noticed that with Lindros out of the line-up, the Flyers are winning hockey games again. That really says something about the leadership skills of Lindros. Sure, there are a number of injuries to some of the better players but it is part of the game. I really don't know about this weight-training thing either. These guys do pump iron but they don't have builds like a Mr. Universe. I'm sure there must be some flexibility left in their bodies. I'm thinking the injury problem can be attributed to bad luck more than anything.

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Makeup artist goes for natural look

By J ALLEYNE

This look was fast and easy. The result is a fresh and romantic look that would be perfect for your special occasions this spring.

Edmonton's James Kershaw says the look for spring is "warm and natural." Everything has a dewy look that is a great look if you have radiant skin. The look pictured here has an all-over gold sparkle from gold-dusted lids rimmed with a romantic grey to the shimmer in the lip color. The key to the look is a foundation well-matched to your skin tone. The foundations Kershaw used are from a make-up line called Bobbi Brown, available at Holt Renfrew in Edmonton. Beautiful natural color for all skin colors is the premise of its line. Kershaw's tip for spring is color-correct foundation. Try cream blush and gloss your lips. ☺

makeup

photography: j. alleyne photography • model: Stephanie • makeup: James Kershaw for Bobbi Brown



No tolerance for ugly trends, ladies beware!

By AMY HOUGH

If you perused last week's Vue Weekly Style supplement then you would have read about spring's more favorable fashion trends. This week I'm going to write about spring's big don'ts—as in, whatever you do, don't do this.

what's new

Bulges or bones, you lose either way

Are you prepared to go sans undergarments for the new clingy lycra tube skirts? These skirts are *tight* and they will show every bulge, bone or pantyline. Zero body fat is required to pull these things off. And if you have zero body fat, you probably have some very prominent hip bones—and you don't want them poking through your skirt. And how about those lycra tube tops? Can't wear a bra here, babe. So you better be very, very firm—if you know what I mean—or you'll just be a horror show waiting to happen. Well you might as well be naked sweetie, because lycra

leaves nothing to the imagination.

Shouldn't you be in school?

Schoolgirl pleated skirts with ankle socks. You know why they call this look "the schoolgirl look"? Because it is for *schoolgirls*. Not for 20-year olds, not for 30-year olds and definitely not for anyone older than that. Try pulling this one off at your corporate luncheon and you'll lose the respect of everyone in the vicinity. Your boyfriend thinks it's sexy, eh? Well keep it in the bedroom, ladies. There is nothing worse than a woman who wears clothes that are too young for her age. It's ghastly.

My what lovely neon green eyes you have

A lot of contact companies are offering free trials of their colored contacts. Don't go for it. Colored contacts are incredibly easy to spot—especially in emerald green, ocean blue and purple. No one will say to themselves, "My doesn't she have beautiful eyes. Why, they are the color of gleaming jewels." Most likely they'll say, "God, this person could rent herself out as a traffic light." Colored contacts are especially bad if the color spot is too big and intrudes on the white of the eye—that's just plain creepy.

Hope I was helpful here. Sometimes you have to be cruel to be kind.

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Rail Lines

By COLIN "ZEKE THE SKI FREAK" CATHREA

Want to increase your comfort levels in chutes, trees and steeps? There is a two-day extreme skiing clinic every Saturday, Sunday, Monday and Tuesday at Whistler Blackcomb. The clinics will run until April 7th, with a cost around \$200. You get top-notch instructors full-time for two full days, video analysis and "notorious après-ski parties." Hopefully, you can take a copy of the video home to impress your pals.

The boys are at it again. Two snowboarders, Canadian Fred Tippie and Denmark's Mike

Kildevaeld were arrested in Nevada on marijuana charges. They were pulled over for doing 83 mph in a 55 zone and a drug-sniffing dog discovered a whooping two grams of pot. Nevada doesn't piss around with that sort of thing—and they were both charged with a felony. Old Mikey was also charged with DWI and having drug paraphernalia. His lawyer says this will likely ruin his career, as he will be denied entry to many countries if convicted. They were two miles from the California border, where they would have been charged with a slap-on-the-wrist misdemeanor.

Marmot Basin ran into a few snags last weekend when TransAlta's power grid went down for the day. Not only the ski hill was in a blackout; but all of Jasper. The ski hill had over 30 ski buses visiting and lots of upset patrons. Marmot did an excellent job of running the lifts with diesel-generated power. The staff was having a rough time refunding lift

There's a new sheriff in town

By VINCE HESCHEL

The following article was submitted to Vue by Vince Heschel, who plays in local punk-rock act L.A.M.S. The band is currently recording its new album—but in the meantime, Vince wants the Edmonton Oilers to know he'd love to moonlight for them. He has this to say about himself:

"I'm 6'3", 230 lbs. I love potatoes, chopping wood and my fiancée Mandy. I have to take medication daily so I don't burst myself. We have pet bears—both stuffed and real. I wear a helmet so I don't burst myself. I bang my head way too often. Doctors say it can't be good."

He has big knots and bugs in his hair. His knuckles are scarred. A wild look in his eye, tattoos, stinky feet and a bottle of rye at his side.

He is ready to play hockey.

He is the newest, greatest, most-hardest bad-ass bass-playing enforcer in the NHL. He is Vince Heschel, bass player for L.A.M.S., Canada's hardcore drinking band.

Waiting for "O Canada" to start, his nose is as red as the flag. He is very proud of his country and he loves the Oilers as much as he loves rye whiskey. He was born in Edmonton, at the age of zero. He received his first hockey stick at age two and found out shortly after how mad it made people when you smacked them with it. He started eating potatoes right after he dug them up. Early on in life, he found out his passion was playing hockey. He loved the fact you could play as rough as you liked. He excelled in the corners—and in the penalty box. He branched out in the area of rye.

That was the start of the career of the best enforcer this league has ever seen. He is an enforcer, not a goon. He was always taught to pick on someone his own size. So look out, McCarthy and McSorley.

He has some personal rules:

1) If anyone touches his rye, the gloves come off.

2) If anyone bugs our fans, the gloves come off.

3) If anyone harasses our goal-scorers, the gloves come off;

sports humor

4) If anyone dismisses the country he loves, off come the gloves.

He doesn't need much ice time

Rules are simple: He sits on the bench and drinks his rye. If somebody breaks the rules, Vince plays hockey. Simple as that.

For example, let's say Chris Simon decides he wants to run Cujo. Coach Ron Low would tap Vince on the shoulder. They would toast old-time hockey. Vince would set his bottle down, skate up to Simon and show him a little home-made recipe:

Take 1 large elbow and mix thoroughly with 3/4 of the opponent's face; put into the boards and wait; should yield 2-3 scrapes and some penalties. Carefully place the offender on a stretcher and enjoy the rest of the game.

While in the penalty box, he would pull out his hip-flask filled with rye to pass the time. But those majors and misconducts tend to drag on, so he'll bring his hand puppets and stage a show for the timekeeper and other officials.

After serving his time, there's still the matter of getting back to bench. There probably will be a small detour to the opponent's bench, where he will hurl himself at the players. At this stage of the battle, he is like Old Yeller with rabies; he is ready to fight anyone. The boy doesn't need a helmet because his big hair and thick skull are enough to do the job.

During the intermissions, Vince would add orange juice to his rye to keep up on the vitamins. He would also wolf down some raw meat and potatoes. In the dressing room, he will play with his Star Wars toys and listen to hardcore or Stompin' Tom Connors. He would imagine he was on the Rebel Hockey Team and was playing in the Stanley Universe Cup against the Capitalist Empire Team. Darth Vader would be on the other side and Vince would be a Wookie. Darth Vader would try and buy a winning team but Vince would yank his arms out of their sockets. He would then use these arms to shoot the puck into the net and win the Cup.

But it wouldn't be a Cup so much as a big bottle of rye.

tickets, because the whole system is computer-based. Even with all this adversity, the staff did an outstanding job of taking care of business. Hotels offered a free night, while the hill compensated with free day passes. Liquor sales were shut down in the early afternoon because the hill was a little concerned with over-consumption. It was, all in all, quite a good party.

Speaking of tippin' back a few cold ones, the popular myth that Utah is a dry state is being debunked by its Ski Tourism Bureau. As far as alcohol consumption goes, it's right up there with the best. Park City ranks fourth in the United States among resort communities for the number of residents per liquor licence. Salt Lake City has the highest number of microbreweries per capita of any metropolitan area. Better be careful, however. At nearly 7,000

ft. above sea level, alcohol effects you much stronger than at lower elevations. Hic!

A new type of credit card will allow you to jump onto your skis and head directly onto the lift, without the hassle of lineups at the ticket booths. The card will have all your information encoded on the back. Things like expiry dates are stored on the metallic band and information is read by a portable scanning device. You may have seen these scanners lately. The lift line workers scan all the tickets to gather information that is stored in a computer system that all the ski hills can access. It tells them who is using multi-hill passes, where they are, when they ski, even which lifts they are riding. The information is shared by all the ski areas to help with marketing and general ski area management.

Making it through the gates

By COLIN "ZEKE THE SKI FREAK" CATHREA

To continue our theme of recreational racing techniques, I'll quickly review last week's tip. I wrote about the many things to think about, but only a few to concentrate on. They were body position and, most importantly, hand position. Keep the hands up in front, nice and calm. This week, we'll discuss skiing the best line through the course and proper timing of the turns.

The only way to see where you are going—and what is coming up in the next turn—is to look ahead. Racers that have skied a lot of gates develop the ability to focus down the course and see more than one focal point. This is similar to the way your driving instructor told you to scan the road instead of focusing on one particular object. We have to consider the next gate as most important, but if we don't know what direction we want to be passing the gate at, the next one becomes a problem. Most recreational courses are fairly even, going back and forth at regular intervals. But every hill has changes and each course does, too. An easy way to help with your line is to create a large diversion, so that everyone leaves the race area, and quickly ski a practice run ahead of

the other racers. If you don't want to cheat, you can slowly sideslip the course and pick out any areas that have unusual turns or terrain. You will still have to look down the course when you are running it, but the tougher turns won't be a complete surprise. Remember, focus on the next gate, while looking past it to the second in line. This gets a lot easier with practice and takes seconds off your time.

Think two gates ahead

Next, we'll discuss the line through the racecourse. If we think of the gate as being the middle of our turn, we're too late. Depending on the hill and a few other factors, we should have 60 to 90 per cent of the turn completed before we get to the gate. Now remember, we're talking recreational skiing here, not World Cup. This type of line helps the new racer to finish the course if they run into a bit of trouble. Remember that the object is to finish and look stylish while doing it. If your time is slow, just yell that the start timer malfunctioned and go off brooding like Alberto Tomba.

Next week, we'll finish off with starts, finishes and a few other surprises, so as always,

Keep 'em turnin', Zeke.

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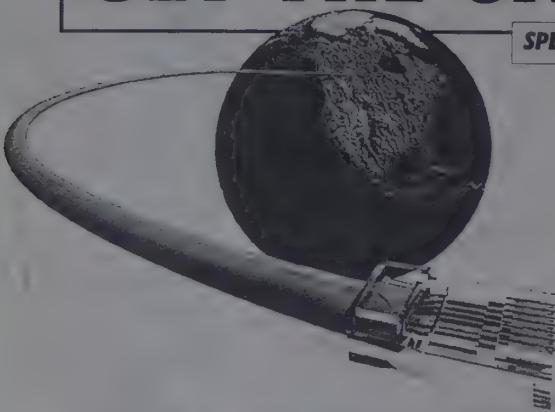
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Cyberspace meeting place

ICQ website can handle 430,000 hits at once

By DARREN BOISVERT

From the time of the Luddites to now, technology has been seen as having a double-edged effect upon human culture. To some, computers are a sad commentary on how interpersonal relationships have become more and more dehumanized. To others, computer technology is a miraculous tool in helping to make distance irrelevant in friendships.

But for many, the computer has become their main opportunity for meeting new and interesting people. Instead of sitting in a bar nursing a drink, people are getting online in an effort to make the acquaintances of others from all over the world. The best and most popular place to

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meet people online today is at www.mirabilis.com.

Affectionately referred to as ICQ, the site at www.mirabilis.com is a staggering repository of tools, information and opportunities to meet new people. With over eight million subscribers from all over the world, it is the largest and most comprehensive meeting site that is also completely free. The site routinely handles over 430,000 simultaneous users at one time. It is available in over 15 different languages and is an easy and unobtrusive sys-

tem for video and voice-interfacing software as well as tech assistance and tutorials for helping you become used to the many options available at ICQ. The comprehensive search engine allows you to look for specific friends by ICQ number, nickname or e-mail address.

All of your options are contained within a tiny pop-up screen that is visible while you are online. It automatically detects your presence on the Web and notifies you which friends are also online and available for chatting. There is even a random chat feature which will hook you up with someone else who might want to meet someone new.

There are numerous security features, such as an invisible mode—where you can see who is online but no one will be able to see you. As well, verification can be requested so that only messages from friends will be passed through to your screen. So, whether you wish to chat to one special friend or converse with 10, ICQ has the technology to bring you together.

Elections Canada determines 'Net law

By DAVID GOBEIL TAYLOR

During the Canadian federal elections in 1997, it has been estimated that one in 11 voters accessed information via the Internet which affected his or her voting decision. The next election may be years away, but the Internet is growing at a fantastic pace, doubling in size every six months.

Nowhere in the Canada Elections Act of 1993 is the Internet mentioned; yet during the 1997 campaign, bureaucrats—not lawyers, not politicians, not judges—at Elections Canada took it upon themselves to interpret the law with regard to the Internet, with results that are conflicting the ideals of fair elections with the ideals of free speech.

Case in point: before the election, Krishna Bera, a 29-year-old Ottawa computer programmer, posted an anonymous 116-word-long Web page suggesting people vote for the Green Party of Canada. He even notified Elections Canada of its existence.

He soon received a legal letter from Elections Canada ordering him to remove his Web page because it contravened the Canada Elections Act, which prohibits anonymous partisan political advertising.

The problem is, no act of Parliament or court decision in Canada has ever determined that Web pages constitute advertising—yet Elections Canada bureaucrats decided it did.

No polls, either

Bera removed his page, replacing it simply with the word "censored" (it's still there, at www.achilles.net/~kebera/anon/vote-green.html). Yet within 48 hours, outraged free-speech advocates in 14 countries outside of Elections Canada jurisdiction had posted

over 50 Web sites containing Bera's original contents: a list of these sites is available at Electronic Frontier Canada's Web site, www.efc.ca.

Another provision of the Canada Elections Act prohibits the dissemination of opinion polls, past or present, in the 72 hours preceding a federal election. Elections Canada once again overstepped its authority, stating in a press release that any Web pages containing opinion polls during this time were in defiance of law which never mentions the Internet.

Seldom has a legal interpretation been so widely ignored. The *Globe and Mail's* subsidiary InfoGlobe, Angus Reid, hundreds of newspapers and even the federally-owned CBC failed to delete past opinion polls from their Web sites.

Even expecting them to do so was patently absurd, akin to ordering them and every citizen of Canada to destroy any back issues of newspapers containing opinion poll data. Over the Internet or in a newspaper, this information was readily available.

There's nothing wrong with the Canada Elections Act; it simply needs to be updated so that lawmakers are determining the extent of free speech in Canada—not giving Elections Canada bureaucrats a free rein.

By the time of the next federal election in 2001 or 2002, more than half of eligible voters in Canada are expected to have routine access to the Internet. A fair election must certainly be assured, but the issues of free speech must be addressed—by Parliament—before then.

Olympic game puts the freeze on your machine

By RICHARD PETERSON

The 1998 Winter Olympics are over—and the medals have gone home with the winners. If you were disappointed in your country's performance and feel the athletes could have done better, Konami is offering you the chance to prove it with *Nagano Winter Olympics '98*.

The game allows one to four players to choose which country they will represent from a selection of 16—and then compete in 12 Olympic winter events: alpine skiing (downhill and giant slalom), ski jumping (K120 and K90 individual), snowboard (giant slalom & half pipe), curling, single luge, four-man bobsleigh, speed skating (500 and 1500 m) and aerials freestyle skiing. Each is modeled after the actual event from the 1998 Olympics in Nagano.

The controls are easy to learn. Prior to each event you are shown which buttons to use and what function each controls, but basically it comes down to control/steering and

how fast you can tap the power button. Strangely enough, the event that requires the most skill is curling. You have to control speed, power, spin and placement of each rock in order to make winning shots. By far I found this to be the most enjoyable event out of the 12—probably because it was the only one I could take gold in.

The graphics in *Nagano Winter Olympics '98* are bright, 3D texture-mapped polygon renditions of real-time motion-captured athletes. Which, in English, means the characters look and move like the actual athletes. Because Konami went with motion capture, you can really get a feel for the event, which helps big time when you're trying to maintain proper rhythm in the speed skating or angle of incline in the ski jump.

Overall, I found this to be a decent game and much more enjoyable to play with/against others than by myself. If you like competitive sports games and you have nimble fingers, give *Nagano Olympics* a try.

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Television

Homicide: Life of the Street
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Encyclopedia

Brady
www.primer.net/~brady An encyclopedia of Brady Bunch trivia

The Hawaii Five-0 Page

www.cs.ucr.edu/~tutup/h50.html Bookmark 'em, Dan... a collection of Hawaii Five-0 resources and links

Miscellaneous

The Sea Monkey Workshop Page
users.uniserve.com/~lsarney/seamonk.htm An undersea odyssey of the world's only "add-water-and-stir" pets

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www3.cd-music.com/~bobb/huggie.htm The unofficial website for Ally McBeal's vaguely disturbing computer-generated dancing baby

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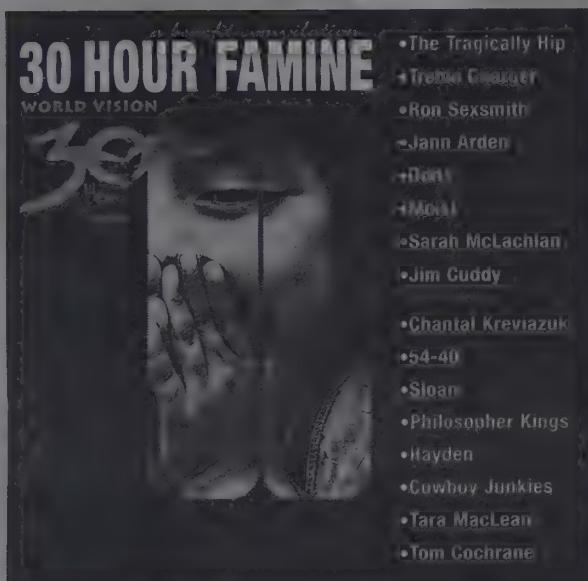
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By GARY McGOWAN

Cadillac Bill has a sense of humor. Signs of his vast sense of humor surround the man at every turn. Last summer he moved his home from Toronto to Hamilton. His backing band is called The Creeping Bent and is populated by players with names like "Dave the Cat," "Mean Eddie" and "Daddy DeVille." Bill and the Bent are on their second cross-country tour since the release of their EP *Earthing Out* in 1997. The name of the tour? "Bent Over Canada Tour—1998." Cadillac Bill and the Creeping Bent will bring their rockability to the Rev Thursday night in the company of local openers the Maybellines and the Brewtals. Bill's publicist advises audience members to "watch out" when he sings about his "Leather Pants." Don't say Music Notes didn't warn you... 

It's hard to determine when the statute of limitations runs out on a band's name change and it's no longer necessary to add the disclaimer "formerly known as..." to its poster. Red are still trapped in name-change purgatory. The band was (here we go) formerly known as Uisce Beatha and, believe it or not, didn't change its name because of the difficulties encountered by the average punter in pronouncing their handle. Rather, it discovered a group of the same name on a European label a couple of years ago and were forced to beat a hasty retreat. Red released an album called *The Fabulous Musbman* in 1997 and haven't stopped touring since. You'll be able to see Red Thursday evening at the Sidetrack Café. Red will appear with an interesting new Calgary rock band called Brown-Eyed Susan. 

Jordan gives birth, enjoys career rebirth

By DAVID DICENZO

Sass Jordan has experienced a rebirth of sorts lately.

The change of heart for the Canadian rock goddess can partially be attributed to the arrival of her new daughter Stella, but it's much more than that. After a long period of dark thoughts and depression, Jordan is alive once again and her new 'tude is reflected in her latest release, *Present*.

"The whole album illustrates coming back to a place in life where you can live comfortably," said Jordan. "It constantly reminds me to live in the present and not in the past."

Like all of her releases, *Present* possesses a different sound; a little poppier and more melodic than Jordan's work in the past. What remains the same is the distinctive voice and the lyrics she is renowned for. Songs like "Everything's Better" (the first single), "Do What I Can," "Desire" (the latest single) and the title track describe what's going on in that



Sass Jordan • Thunderdome • Mar. 24

Jordan than she ever envisioned. If anything, she has realized there aren't enough hours in the day for a first-time mother.

It's a busy life, being a rockin' mom

"It's a totally different world because your time is even less of your own than ever," said Jordan. "I find it astonishing how much work it is."

But it is definitely work she loves. In fact, Stella will join mom on tour later this year when Jordan plays a string of summer festivals. And the upcoming Western tour is something she looks

creative mind.

"I've managed to write songs that have a happy flavor," said Jordan. "Some of the songs are the best I have ever written. But it's the voice, emotion and tone that are the linking threads in my albums."

Why the change in demeanor? Besides the obvious need to pull herself up, the arrival of Stella four months ago had a bigger impact on Jordan than she ever envisioned. If anything, she has realized there aren't enough hours in the day for a first-time mother.

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deed, it's proud of the fact that it's been criticized on occasion for writing songs that all sound markedly different from one another. So far, Wick has no firm plans to make a disc of its material, so the only way you can hear the band is by attending Saturday's show. Wick will be joined on the bill by Human Touch. The group draws members from both Spruce Grove and Stony Plain, but has a somewhat different approach to its music from Wick. Human Touch are a trio that put acoustic guitars and copious amounts of percussion in the forefront of their original songs. 

Jerry Garcia will be smiling down from tie-dye heaven on Saturday. Paul McGowan's (no relation) band, Knee Deep in Grass, is spearheading a day-long tribute to the long legacy of the Grateful Dead with a show at King Edward Hall (7708-85th Avenue). In true "groove till you can't move anymore" spirit, the show will begin at noon Saturday and continue until the wee hours of Sunday morning. Invited acts include Hiway 2, Non Fiction, Welfare Tuxedo, Paul Bromley, Corriissa, Sound Spun and the Bell Jar Blues Band. At this writing, other bands are rehearsing up their Grateful Dead favorites, so expect the show to grow longer by Saturday. Music Notes wishes the judges all the best in determining which band plays the best version of "Dark Star." 

Saturday night, you'll find the Rockin' Highliners in the Power Plant on the University of Alberta campus. Excuse them, though, if they occasionally look distracted that evening. The band is nominated for a Juno Award in the category of Best Blues Album. Given that the Junos go down in Vancouver the next evening, you could hardly blame the lads if their thoughts drifted westward for a moment or two during the course of the evening. Good luck to the Highliners and fellow Edmonton nominees Bill Bourne and Lester Quitzau, who are also competing in the Best Blues Juno category. May that stylin' obelisk come the way of one of you Sunday evening. 

forward to mostly because of the fantastic group of musicians she has backing her.

"The success of touring really depends on who you have with you; you have to live in each other's pockets," said Jordan. "The current group is the best ever. They are great at what they do and they get along so well."

Just about everything seems to be going well for Jordan these days. Realizing the need to escape her dark period, she has catapulted herself to a new station in life—and *Present* has no doubt helped her get there.

"The whole experience has been an upward spiral," said Jordan. "Thank God... I was so bored of living the life I was living. You still have those bad days but that's just part of being human. There are ups and downs."

Jordan just recently heard some profound advice which solidified the self-taught lessons she has learned.

"I read that happiness should never be a goal because it is a by-product," she said. "The things you accomplish in life are what bring the happiness." 

MUSIC



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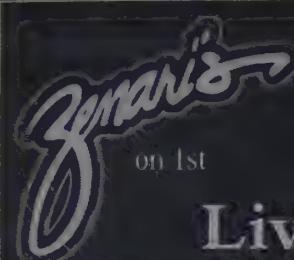
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MUSIC

Look out for that 18-wheeler!

Big Wreck almost
get into a big
wreck

By STEVEN SANDOR

I've done a lot of band interviews during my career. And let me assure you, they can call from the weirdest places; cell phones on B.C. ferries, backstage just minutes before a huge arena show, a girlfriend's dad's car phone; a roadside phone booth in Fargo, N.D.; the list goes on.

But never had I listened while my interview almost got into a car accident. Until I interviewed hot rock property Big Wreck, that is.

As I spoke with Big Wreck singer and guitarist Ian Thornley, we were interrupted by the horrible sound an 18-wheeler's horn makes; you know, that deep guttural "hooooonnnnnkkkk" which resounds in the abdomen once it's been sounded. Thornley was speaking from the band's replacement van as he and his bandmates (bassist Dave Henning, drummer Forrest Williams and guitarist Brian Doherty) drove through the lovely town of Pullman, Mass., near the band's home of Boston. During the interview, the van narrowly missed a collision with a very large tractor-trailer...

"Holy shit! That would have been good," mused Thornley after he regained his composure. "Big Wreck have a big wreck..."

Ironically, the band was in Pullman to return the van they were in—because the last time they were in Pullman, the quartet did get into an accident...

"We crashed our van here on Super Bowl Sunday," said Thornley. "We got in a van wreck and we're actually in town to return the rental."

But, if the band can get its van problems cleared up, it should be smooth sailing on the road to success. The band's debut album, *In Loving Memory Of...*, has made a



Big Wreck ► TUESDAY MARCH 24, 1998

huge impact on the charts here and in the United States since its release in October of '97. The lead

single "The Oaf (My Luck is Wasted)" has snorted its way into more top-10 lists than David Letterman could produce in a month. It is currently in Much-Music's top five and has earned bullet status on *Billboard's* rock chart.

Video didn't kill this radio star

"The album's already done better than I hoped it would," admitted Thornley. "And it really surprised me how well it did in Canada. It just went 'bang' and it took on a life of its own and it was one of the biggest thrills of my life, at least at this moment, to be able to give something to radio."

The album was recorded well before the band signed to Warner Music. In fact, the 13 cuts on the record were culled from four different demos the band laid down on tape since 1995.

"It was a long process. We had kept with us a series of high-qual-

ity demos. And of the four demo tapes, we chose 13 out of the 30 songs we had recorded."

And what happens to the other 17? Well, they'll either be b-sides or, if you've got a movie you need a song for, give Big Wreck's management a call.

But even though Thornley admitted he is surprised by Big Wreck's success, he finds himself somewhat relieved to actually have lived up to those high expectations major record labels often have.

"It really has taken a big weight from off of our shoulders. It really has been going well and it's rewarding knowing it's coming from a project we started working on in '95."

The band has some new material penned, but don't expect to hear it when the band hits the Rev this week.

"We have a few new songs, but they're not really ready to be pulled out yet," said Thornley.

But you might get to hear one or two of those songs that didn't make it onto the album—that is, if the band can break its recent pattern and keep its van on the pavement.

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MUSIC

Sandbox swaps record labels

Sandbox ► *Murder on the New Glasgow Express*

Band moves out of the shadow of "Curious"

by DAVE JOHNSTON

For over two years, the members of Sandbox had to work with that song. It gave them the catapult into the lime-light and it became their calling card.

It also became the thing they had to overcome.

The noir-ish video for the irresistible single "Curious" took five young men from New Glasgow, N.S. out from the shadow of "The New Seattle" banner and into ubiquity. MuchMusic ran the clip *ad nauseam* and it garnered the group a Juno nomination and a CASBY award.

Mike Smith, the group's guitarist and principal songwriter, is hesitant to say anything cross about the rapid burn into national attention the song gave the group and its first album, *Bionic*. After all, why would he?

"At the time it was good," he says. "We did our first cross-Canada tour, playing for much larger crowds than we expected. Ninety-nine per cent of that is because of MuchMusic."

Smith and his bandmates—Paul Murray (vocals), Jason Archibald (guitar), Scott MacFarlane (bass) and Tony Shanks (drums)—eventually had to follow up *Bionic*, and found themselves with a whole new world to deal with. Latitude Records, the label they had recorded *Bionic* on, was in deep financial trouble with no way out. EMI was distributing their product and had a clause in their agreement with Latitude to take any bands from its roster when EMI saw fit.

Sandbox was now an EMI band.

"We recorded *Bionic* in 21 days, with no producer or previous experience in a studio," recalls Smith. "When it was time to record *Murder in the Glee Club*, they asked us who we wanted to work with. Since we were all fans of the Posies album he did, Don Fleming ranked pretty high on our lists."

A *Murder*-ish concept album

Fleming canceled plans to work with a larger American band and flew up to Nova Scotia. Smith recalls his easy-going nature, which helped focus the group and boost its confidence. The fact that a hero wanted to work with the band was a boost. Yet the problem remained. How do you beat yourself? How do you find a way to stay ahead of the game?

Smith found the answer after most of the recording was completed.

Someone pointed out that the songs on *Murder in the Glee Club* told some sort of loose story, which Smith immediately pitched to the rest of the band as a concept.

"All I knew coming into this project was that I wanted this album to be different from all the other discs out there," explains Smith. "Not everybody in the band was comfortable with making this a concept album, but they were eventually won over."

The first single and video, "Carry," indicated the band's new maturity and its willingness to supersede the spectre of "Curious." The video helps establish the concept of the album, which seems to revolve around a *Clue*-like murder mystery. On some hidden level, it's a metaphor for how the band conducts itself in relation to the rest of the industry—spoiling expectations and crashing the party.

Especially since they, uh, are no longer an EMI band.

They wanted something new in the mix

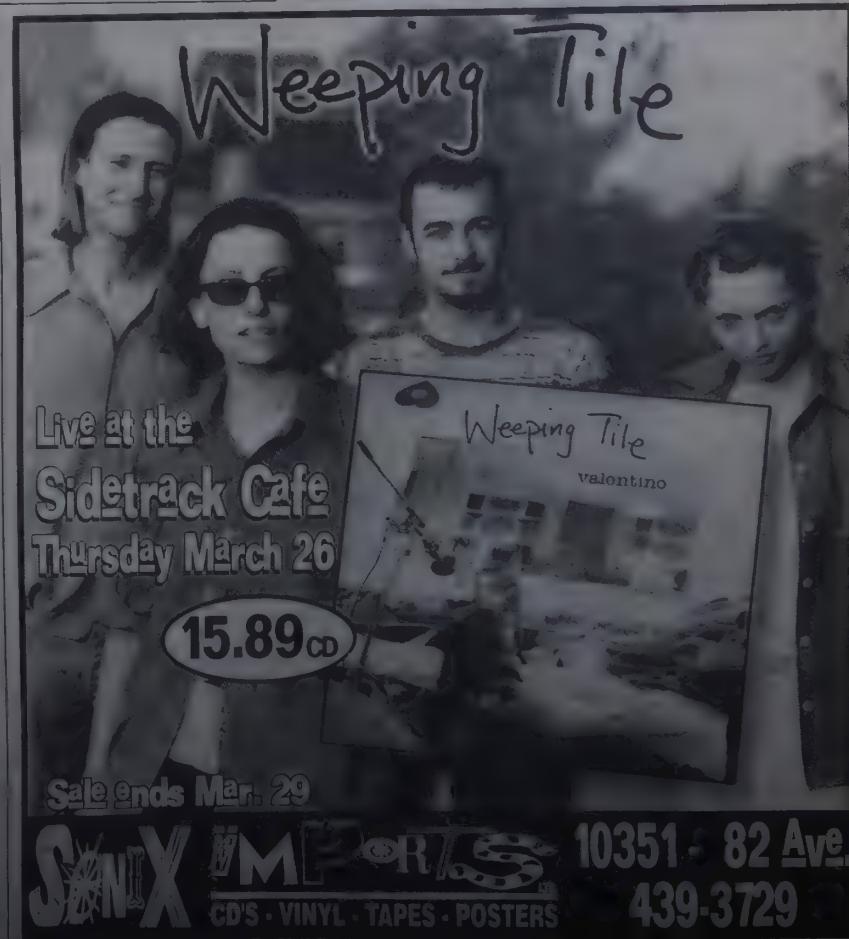
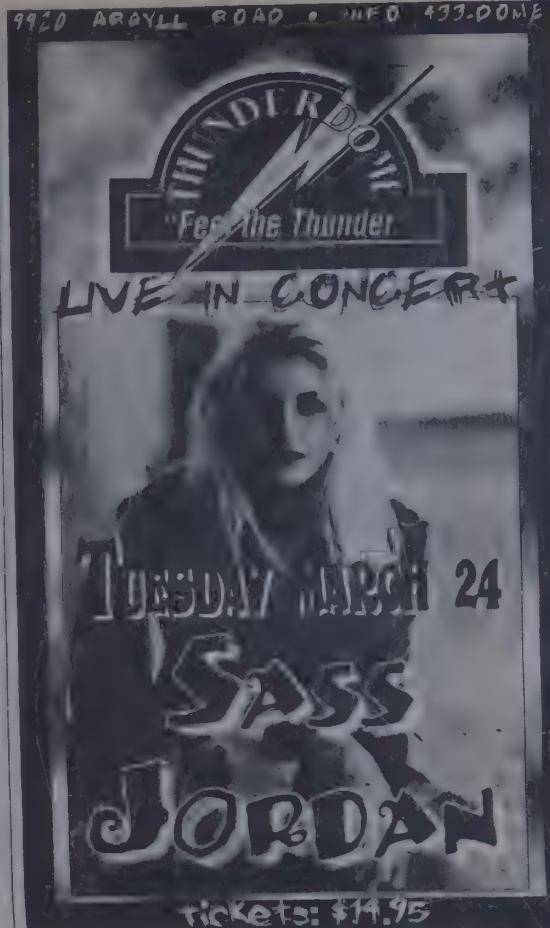
"They wanted to remix the album, which they had loved as-is only a few months before," Smith says blankly. "When we refused, they offered us some options, which included a way out with our masters for both albums and a cleared debt. We saw it as an opportunity and we walked out. It was entirely amicable."

Sandbox quickly established new distribution and has embarked on a cross-Canada tour. It would seem like things that would have killed any other young band

has merely run off the members' backs—and Smith is eager to point out that this latest album is a perfect analogy to how the band gets along.

"It's all an analogy for how some people just don't work within the norm. When we started out, everybody wanted bands in Nova Scotia to sound like Sloan or Eric's Trip. I like Sloan, but we had a hard time fighting in that kind of environment. It was tough to stick to your guns, but we did."

Now, the band is on its own and quite pleased about it. At least that song is finally all theirs once again.



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Great Books Are Just The Beginning

No rehearsals, no genres... and no talking

By STEVEN SANDOR

Don't go to the Vertrek Ensemble's gig at the Likwid Lounge expecting some easy-listening jazz to act as background music to a night of drinking and chatting with friends.

Ensemble founders Ron de Jong (percussion) and Vadim Budman (trumpets, guitars) totally improvise every show with

a different guest musician each time—this time around, it's Robin Hunter of the Imagineers fame. Don't expect to hear anything remotely similar to the free jazz featured on the band's debut album, *Another Idea of North*. That record captured a Yardbird-Suite improv session between Budman, de Jong, guitarist Ian Birse and banjo/manolin player Mark Kelly. That

was six months ago; and true to the nature of improv, it won't be repeated again.

"We're not about playing a style of music," says de Jong. "It's a way of making music. As a percussion player, I don't make a conscious effort to keep time or a pattern of time. For me, the instrument is a melodic as well as a percussive voice and I play it as another instrumentalist would play his instrument. I try to take the melodic approach, which means I try to approach each piece as a guitarist would playing the guitar."

Budman and de Jong are long-time friends and honed their appreciation for free-form jazz while working together at Sam the Record Man's Whyte Ave. location. Both saw improv player Evan Parker play (at different times) and his influence fired their desire to try and make it up as they went along.

Rock 'n' roll is dead, or at least not challenging enough

Many might remember Budman as the guitarist for local alt-rock acts the Naked and the Dead and Cinco Del Diablo. But, at least for now, he's turned away from making more conventional styles of music.

"I was never 100 per cent happy when I was in those bands," says Budman. "I always wanted to stretch myself as a musician—I wanted to push myself to the next level. But there were times that I was told not to do that."

The duo got its first break half a year ago through the Yardbird's Momentum series, a monthly concert which focuses on more experimental modes of music. Before that, there wasn't a club in town who would even consider signing Budman and de Jong to a gig. After all, Budman admits that seeing the Vertrek Ensemble is a very demand-

ing thing to do.

"This music is not easy to listen to," Budman says.

"We've had people come to our show and just been flabbergasted by the abstract nature of the music. It takes a lot of effort from the ears and the mind. When we play, we ask people to stay focused on the music. It does take concentration. We had one kid come up to us and tell us he loved our stuff, because it was a lot like reading a really heavy book."

Shh... the music's playing

"Sometimes, we've had to stop playing and tell people to stop talking—because that can be really distracting. Everyone really needs to be alert. But there are times we get really sonic and it becomes too loud to talk. So far we've played the Yardbird and did a show at People's Pub—and they went off well. So far, no one's thrown anything at us—I guess that's a good sign."

Hunter's guest appearance continues the Vertrek tradition—every show, Budman and de Jong try to bring another musician into the mix. Hunter's known primarily as a guitarist, but he's been told he's welcome to bring whatever instruments he pleases to the show.

"We don't rehearse at all because it's all totally improvised," says Budman. "It's really a music of the moment. It's not ever the same style."

Fans of improvisational music can expect a new release from the Vertrek Ensemble in the near future. In May, the duo will make a two-day trip to London, England, to play with noted free-jazz man Derek Bailey. They hope to have the finished product in record stores in time for the Jazz City Festival.

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Hobbies: Cooking and drawing, although I'm really bad at the latter.

What Do You Do To Relax: I lie on my bed and listen to music.

MUSIC

Weeping Tile getting ready to rock New York City

Ontario band likes to mix music with the slopes

By KEN ILCISIN

It's been over half a year since Hamilton, Ont.-based Weeping Tile released its second full

length record, *Valentino*. Currently, Sarah Harmer (vocals/guitar), Luther Wright (guitar/vocals), Sticky (bass/vocals) and Camille Giroux (drums/vocals) are out on the road again. This time the foursome is promoting the new single/video "Can't Get Off."

The Western leg of the tour includes a few ski hills—and

since lift passes are part of the band's contracts, the group hopes to hit the slopes while doing the rounds. Although skiing during the day and playing music at night may sound like the ideal life, it's already contributed to one messy incident in B.C.

"Sticky and I were wandering through the muck of Whistler and we had to go through this quicksand like mud and a couple of creeks and such," says Harmer. "We were out there getting our morning coffees and it turned into *Dungeons & Dragons*."

Trying to impress the big wheels

Once Weeping Tile finishes the Canadian dates, it will trip down to New York. The band was there about a month ago playing at CB's Gallery (a long hall-like

coffee shop-esque attachment to CBGB's). However the show during the third week of April will be performed to more than just admiring fans. A couple of record companies will be checking out the band while it performs at Mercury Lounge.

May will see a little less traveling for Weeping Tile and a little more recording. Although the quartet likes to hash out new material on the road, it will spend some time laying down simple demos. The band then plans to do more intricate recording in June.

The new songs were written on acoustic guitars and Harmer says the next album will probably lean more in that direction compared to the amount of electric rock on *Valentino*.

An idea of what that could

sound like is represented on the *Women & Songs* compilation. Weeping Tile was chosen to stand amongst the likes of Sarah McLachlan, k.d. lang, Jewel and Indigo Girls. Although Harmer laughs about how the record is being marketed like a K-Tel disco album, she sees more good than bad coming out of the project.

"It's totally this decade's version of K-Tel but I'm just happy to have a track on this recording and we're in pretty good company being alongside Emmylou Harris and k.d. lang," says Harmer. "Admittedly, marketing is weird. Things always get skewed and it's definitely dangerous to think of women in music as a trend. Then again, the first record I ever bought was a K-Tel collection."



40 Fingers ► Sax appeal

all that jazz

By PETER NORTH

This Saturday sees the Edmonton debut of Toronto saxophone quartet 40 Fingers at the Yardbird Suite.

As the group's name suggests, the jazz band is composed of four saxes, no rhythm section and the foursome divides its sets between structured and improvisational pieces.

Although the group has released two discs, *Blue Quilt* and the recently released *Live Fingers*, the Yardbird show will find the band taking a different approach this time around—at least for part of the program.

Each of the group's members have written a piece to accompany a silent film and the combined presentation is going under the banner *Fingers and Film*.

The group, which consists of baritone saxophonist David Mott, Nic Gotham, soprano sax player Chiyoiko Szlavnics and tenor blower Peter Lutek got the nod from Mark Miller last summer when they appeared at the Toronto Jazz Festival.

Miller is one tough critic and he called the group "Fully responsive improvisers," in a *Globe and Mail* review.

There are advance tickets available at TicketMaster with members only having to pay \$8 while guests are \$11. There will also be tickets available at the door for the show, which starts at 9 p.m.

It was a shock to both CKUA staffers and listeners earlier this week when long-time disc jockey Sev Sabourin died suddenly of a massive heart attack.

The 59-year-old Sabourin was one of the best-recognized voices of the station and anyone who

had listened to him over the years would likely attest to his vast musical knowledge. The soft-spoken disc jockey had been with the station for a total of 24 years, having worked for CKUA on and off.

Long-time colleague Cam Hayden, who hosts the early morning show for the station and the *Friday Night Blues Party*, had no shortage of praise concerning his late friend and associate.

"Sev had an impeccable sense of programming in the CKUA way. While some of us have our particular strengths of musical knowledge, Sev knew his way around the CKUA library like no one else. He really did know a lot about every kind of music there was," said an understandably shaken Hayden.

Sabourin and Hayden co-hosted the wake-up show back in '82 and '83 and made a great team for their short stint together.

Sabourin was a native of Bonnyville and was a booster of local and regional talent.

"I think another thing that not many people know is that Sev was responsible for getting blues programming started at the station back in the late '60s," said Hayden.

"He had met up with a draft dodger who had brought a blues record collection up here with him from the states and he urged Sev to get the station to do a blues show. That was the actual start of *Nat'l Blues* although Sev didn't do the show for all that long."

Memorial services will be held Thursday, March 19th at 2 p.m. at Connally-McKinley Funeral Home (10011-114 St.).

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NXNE 98

Chumbawamba won't ride the cash-cow bandwagon

Renault unwittingly helps pirate radio by buying the band's music

By KEN ILCISIN

After one-and-a-half decades of penning pop with a conscience—and earning more than its fair share of obscurity—Britain's Chumbawamba is now in the spotlight. The upbeat electronica/pop tune "Tubthumping," an anthem dedicated to not letting the bastards get you down, has not only won the hearts of millions of music lovers, but also the interest of corporate giants.

The rumor is Nike offered between \$1 million-\$3 million for the right to use the song in a commercial. However, the eight-piece found selling a song to company known for sweatshops and other bad-ass labor policies did not quite jive with the band's long-established political outlook.

However, the band was not adverse to taking an undisclosed sum from French auto maker Renault.

Le song helps sell Le Car

"We sold permission to use the song and gave the money to Italian pirate radio stations," says vocalist/percussionist Alice Nutter. "We have to live in this world as it is, so we might as well use capitalist's money and do something good with it."

Chumbawamba has definitely mastered the art of living in the world while doing its best to change it. Political messages come out at live performances. In interviews, band members always push the social implications of the songs and the Website is more like a home for radical political thought than a merchandise market.

Chumbawamba's site includes rants about how the deification of princess Diana is wrong, commentary on Prodigy's "Smack My Bitch Up" and other various writings. Most of the articles are written by Nutter, who is still published in a number of British magazines.

She sees using a Website as a forum as the best possible option. The band holds no interest in merely hyping itself.

"We believe in the power of

ideas and all we're presenting [at the Website] is ideas," says Nutter. "We're not particularly interested in the cult of personality... we're not Courtney Love."

Maybe Ronaldo will dance to that song

The band is going to have to continue to work hard at avoiding the cult status being forced upon it, especially with the release of the new single. "Top Of The World" is short-listed (if not already chosen) to be the official song of the 1998 World Cup. With lyrics "I'm a taxi driver/ I'm a ballerina/ I'm a brick layer/ I'm a footballer/ I'm a pop singer/ I'm a superstar," odds are that Chumbawamba is once again going to find its lyrics being chanted by millions.

Nutter says the band will face the continuing press and pressure by being ultra-aware and cautious.

"Hopefully we can have more influence now that we're popular," says Nutter. "However, before, when there was no one listening to us, we'd say pretty much anything. Now we must make sure that everything we say is responsible... and I don't mean in a safe, conservative matter."

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Fiddlers prepare for a hoe-down

Vollrath invites slew of fiddlers for tape release bash

By DAVID GOBEIL TAYLOR

Mention the words "Canadian fiddler" and Ashley MacIsaac most often comes to mind. But this doesn't—pardon the expression—piss off Calvin Vollrath. After all, at age 37, Vollrath has made his living playing the fiddle all his life, so he has nothing to complain about.

Vollrath, the 1985 Canadian fiddle champion, has played just about every conceivable genre, but specializes in Métis fiddle music. He collects and records Métis tunes—and writes his own tunes in that style.

"You go to folk festivals and you hear Celtic music, which is really on an upswing right now," says Vollrath. "You can hear all sorts of different styles of music, but you never really hear anything about Métis music. They have a style of their own and I've learned their stuff, which is very similar to French Canadian fiddle music."

Following in dad's footsteps

"I started off as just a fiddle player. My dad was a fiddle player and that's what I wanted to

be. I don't read music; I play by ear. I started playing backup fiddle with all sorts of bands, so I learned lots of different styles like blues and swing, but now I'm back to playing fiddle music again. I'm making my living playing fiddle tunes again, not playing the bars and clubs too much anymore."

Vollrath has made a point of recording new music every year and he will be hosting his sixth annual tape release party and dance at Festival Place in Sherwood Park Mar. 21. Joining him will be a whole slew of guests, including three-time Canadian fiddle champion Patti Kusturok and current champion April Verch.

"I write lots of fiddle music," says Vollrath. "I write them in my head and the piano player writes them down on sheet music. So that's what the concert is: it's a showcase of new fiddle tunes along with the odd old fiddle tune we throw in. Out of the 35 tunes on the two tapes I'm releasing, 29 are original."

This country has some uniquely Canadian yardsticks of success—and having a segment about you on CBC's *Adrienne Clarkson Presents* has to be one of them. The show recently aired a profile of Vollrath and fellow Métis fiddler John Arcand. "They did a great job," says Vollrath. "They taped us over an eight-month period."

Another measure of success is the extent to which Vollrath's tunes have infiltrated Canadian fiddle music. "The last three or four years at the Canadian championship, you could always hear over 30 of my tunes," says Vollrath. "Each fiddler has to play seven tunes; Patti Kusturok, for example, played six of my tunes in each of the three years that she won."

Ich ben ein fiddle-meister

Vollrath's success isn't limited to Canada; he's also quite big in Germany, where he's toured with an eight-piece band three years in a row, playing everything from country to big band repertoire. "The audiences are very different," he says. "In Europe, they're so quiet when the show is going on—everyone listens, nobody talks. They wait till there's not a sound left on stage and then they scream and holler and whistle. Plus they play instruments on the radio stations over there. You can't get an instrumental played on the radio in Canada."

Vollrath promises a mix of traditional and modern fiddle for his tape release party. "Old-time fiddle is one guy playing away. In this show there's going to be times when we have two or three, sometimes four or five people playing something all together in harmony. And then at the end we've got a grand finale where all 28 guests come up on stage for a big hoedown."

MUSIC

Whittaker has German chemistry

Famous whistler set for orchestra show

By DAVID GOBEIL TAYLOR

The '90s has been a decade of milestones for Roger Whittaker. The popular singer/guitarist/whistler has celebrated his 30th year as a performer, his 30th wedding anniversary and his 60th birthday in the last six years—and shows no sign of slowing down, having just released a new album, *A Perfect Day*.

How many albums is that now? Whittaker isn't sure... there have just been too many to keep track. "It's about 50 by now," he says. "Of course, if you count the compilations, it's closer to 350."

A Perfect Day is built around its title track, a duet Whittaker sings with his daughter Jessica. It is an English translation of "Ein Schöner Tag Mit Dir," a track from his latest German album.

That's right, German. Roger Whittaker is *huge* in Germany. When his album *The Last Farewell* debuted in that country in 1976, Whittaker became the first artist in any language to have three albums in the top five at the same time.

"Then somebody came up to me and said, 'Why don't you record all your big hits in German?' So I did—and I didn't speak any German, so I had to learn it all phonetically, which was difficult. It was just going to be the one album, but it sold over a million copies, so they said, 'Well, you can't stop now.' Now my German has improved a lot; I can do it without cue cards or anything."

Maybe he'll get a guest shot on Baywatch

All this talk of an English artist finding success in Germany conjures up visions of... well, David Hasselhoff, with whom Whittaker has performed many a time. "It got to the stage where whenever I was on television, he would be there too. And if he wasn't, I'd ask, 'Where the hell is David today?'

"Germany has a real tradition of foreign artists singing in German, especially the opera stars. I've worked together with [tenor José] Carreras a couple of times; he doesn't speak a word of German, yet he sings for them. It's a tradition, and I'm very happy about it: we've sold about 10 million albums [in Germany] in eight years."

Whittaker's latest show has him playing most of his concerts along with a symphony orchestra—a bit of a departure for an artist more associated with solo guitar and whistling than grandiose orchestral arrangements.

"Yes, but I've done it all," says Whittaker. "One-man shows, quartets, septets, nonets... so now I'll be whistling



along with a symphony. And they'll be playing some African stuff along with me."

Whittaker's interest in African music is logical, given that he was born and grew up in Kenya and studied in South Africa.

"My parents were classical musicians; my father played the violin and my mother played piano and we had the radio on all the time, blaring out country music and *Annie Get Your Gun* and *Oklahoma!* and all the old shows that were around when I was a kid. So I had a pretty broad spectrum of music, both Western and African. But we spent most of our time as children with the Africans—and we learned all their funny instruments."

He could have been a biochemist

Whittaker studied to be a doctor in South Africa, but switched to biochemistry, earning a B.Sc. from Wales University in Bangor, which awarded him an honorary doctorate two years ago—another '90s milestone.

"I still support their work," says Whittaker. "I have no idea what they're doing now in biochemistry; it's the fastest-expanding and probably the most important scientific subject in the world now."

Biochemistry's loss is, however, music's gain: Whittaker has

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sold more than 50 million units worldwide and is planning a new English album of original material for next year.

"I'll spend a lot of time in Canada promoting it," he says. "I've had a good friendship with Canadians for a very long time. I wouldn't dream of not touring there. If I have something new, I come personally and present it in Canada."

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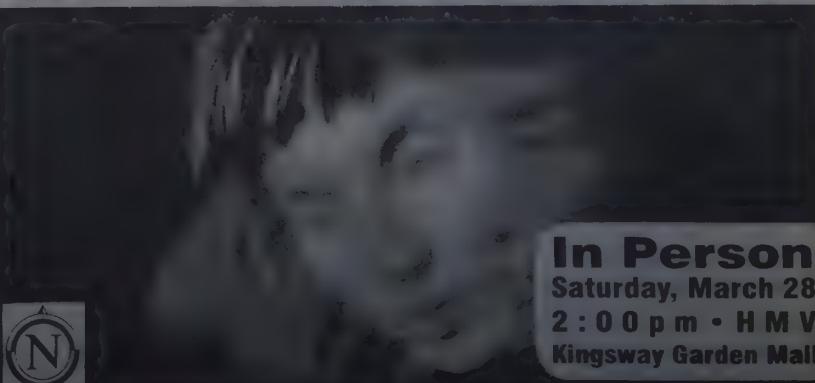
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Guttermouth go on a punkin' safari with you

Punk act gets album title from jungle experience

By DARREN BOISVERT

The recent album by L.A. punk rockers Guttermouth has more than an unusual name. It is downright bizarre. It would be a good bet that *Musical Monkey* is not likely to become a repeated title on the music shelves. If anything, it is likely to be misinterpreted by crusaders like Tipper Gore and find itself banned from all K-Mart stores.

As singer Mark Adkins explains, it was not intended as a euphemism, rather it came about from an experience that occurred while on a recent trip to Africa.

"Once a year James Nunn [the band's drummer] and I go on a

trip to Africa. We like chasing the Ebola virus and hunting big game. We were in the middle of the forest when these monkeys started squawking and screaming. There were hundreds and hundreds of them. It was actually quite scary. Then James started shooting at the monkeys with his gun and this got the guides all upset. They were all yelling at him to stop."

Man, those monkeys are making music!

Upon later reflections, they decided that all the cacophony was really music and decided to make their album a tribute to all the slain monkeys.

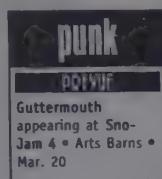
An encounter like this could only come about when you mix a couple of punk musicians in with

doctors, lawyers and, of course, the obligatory Ernest Hemingway types. But such trips are becoming old hat for the pair. Guttermouth has been making annual trips to Africa for the last six years.

When pursuing their music career instead of wildebeests and lions, the members of Guttermouth are still just trying to have fun and enjoy themselves. With a new half-live, half-recorded album being planned for July, they are still excited about playing punk music nine years after starting out.

"Things are always progressing, not regressing, so that is hopeful. We're just cruising along," explains Adkins. "For some reason, people still keep coming out to see us."

It is hard not to see progress, on Guttermouth's very first tour,



Guttermouth ► *soon to be wilder*

Rick Riddle

it stopped off in wintry Edmonton to play at Rock Central Station. Adkins says that aside from the staff, there were only three people in the entire place. They had, as they say, nowhere to go but up.

It is a sure bet that at the

punk-flavored Sno-Jam 4 concert, there will be more than three people in attendance. Perhaps, if all the tickets sell, there will be as many bodies grinding to music as there were monkeys on that fateful day in the forest.

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Growing old un-gracefully



Jughead's Revenge ► Like Montezuma's, only with more hamburgers

By DARREN BOISVERT

The face of punk music is changing. Like the transformation that has gripped rock 'n' roll in the last decade with the aging of seminal bands like the Rolling Stones, punk music is also becoming a more mature and established musical style. Punk is getting older, more codified and is no longer the domain of angry young men and women.

Bands like Jughead's Revenge are representative of the aging process that is gripping the punk scene. Together since 1989, the band has been writing songs about angst and anger for the last nine years. Surviving the glam-rock and grunge scenes of its native Los Angeles, they are no longer brash young men taking on the world. It proves that punk is no longer exclusively teenagers writing angry songs for teenagers, but can also be about adults commenting upon life.

Joe D., the lead singer of the band, explains his take on the transformation of punk.

Punk is more personal

"When I was growing up, people were into this total British stuff. Punk was about finding any cause and attacking it. I was a little different. I was into bands like Bad Religion. Punk is still relevant today but it is different. It is about looking at the day-to-day thing

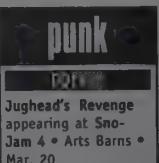
instead of the bigger issues. Punk in the '80s was political but today it is talking about what is going on in the personal side of life."

Aware that the songs present on the band's recent CD, *Just Joined*, will be influencing a whole new generation of young punks, Joe D. hopes that the message of the band is still relevant. He says that its songwriting consistency and abilities have only gotten better over the years.

He says that the band felt no pressure at all to conform to people's expectations. With songs ridiculing and exploring personal adversity, hypocrisy in the punk music industry and straight-edge philosophy, the themes are still similar to those prevalent in the '70s and '80s.

"If kids learn anything from me, I hope it is what I learned from bands when I was growing up—that it is OK to be unhappy about your situation with school and parents."

As for the future, Jughead's Revenge has no plans to break up or to discontinue its touring and recording. In fact, the band members also spend time producing albums for the younger punk bands coming up. Their commitment to their music goes beyond the limits of their ages. Perhaps like Mick Jagger and the boys, Jughead's Revenge will be touring for decades to come.



Jughead's Revenge ► Like Montezuma's, only with more hamburgers

Mar. 20

SNO-JAM 4

Keeping NYC hardcore pure



H₂O looks forward to a chance to ride

By STEVEN SANDOR

Usually, we associate roadies with sex-starved, overweight, mussed-haired, greasy men who really have no other goal in life than to sober up enough that they won't puke on the tour bus.

That wasn't the case for Toby Morse, the lead singer for hot-property New York-based punk act H₂O. Morse was a roadie for Sick of it All, one of the best-known and well-respected bands to come out of NYC's influential hardcore scene. Morse penned some lyrics for a song Sick of it All frontman Peter Koller wrote while the band was on the road. As a one-off deal, Koller invited Morse to sing the song during an encore. The fans ate it up—and soon, Morse was inspired to leave his roadie duties behind. He found he wanted to be featured on the stage, not setting it up.

So, Morse formed H₂O. In 1995, the band recorded its self-titled indie debut and won over a slew of fans sick to death of Orange County compromise. What H₂O offers is hardcore which leans towards the roots of punk—in both the music and the message.

Not mainly because of the meat

Now, the band (Morse, guitar-

punk
POVUR

H₂O • Appearing at
Sno-Jam 4 • Bus
Barns • Mar. 20

pace for H₂O. It's just finished a leg of touring opening for the Misfits, the band that spawned the career of Glenn Danzig and earned their name by mixing hardcore with black-goth stylings.

"We were pretty well-received," says Blake. "But they get a real mixed crowd. Of course, there are the vampires and there are the regular metal kids. And the Misfits get a lot of people who have never actually heard them, they just come because Metallica used to wear their T-shirts."

H₂O has a solid touring schedule ahead of it—as Blake says, "We can't be half-assed about it."

Blake is the band's newest member—but he knows the process well enough to know the band's latest record is a big improvement on the first.

"This time, we had more time and money and we had the chance to make a complete album that was totally ours. We were given the opportunity to

make the record that we wanted to make. Our first recording was done in three days."

Sound checks are short

As for new material, the band hasn't come up with much since the release of its latest record. The reason? Well, it's awfully difficult to write music when you're the opening act.

"We have a couple of ideas on paper," says Blake. "But it's hard to come up with ideas when you're the opening act. Because the place where you actually get to work out new song ideas is in sound check—and when you're the opening act, the sound check is really minimal."

The band is pumped about the Sno-Jam event, as it was featured on last year's Warped tour with Social Distortion, Pennywise and the Mighty Mighty Bosstones. H₂O likes the festival feel the show will have.

"It's also great because we get to tour all of Canada," says Blake. "A lot of the time, Canada gets overlooked because of its size and the fact there aren't very many major centres to play in. But we're looking forward to playing because you're so close to the mountains and we'll get to try our hand at snowboarding again..."

Even though the boys are from New York, the members of H₂O like to ride. And Blake even respects Canadian gold medalist Ross Rebagliati, even though his attitude might be the furthest thing from straight-edge...

"So, he had a little bit of marijuana in his system. You have to respect the fact that the boarders like to smoke."

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MUSIC

Weed-ing out the latest Groovy record

Groovy Religion *Canadabis: 11 Beat Group Numbers (HONEST BOY)*

Just in time to celebrate our proud country's glorious Olympic achievement in snowboarding comes *Canadabis: 11 Beat Group Numbers* by Groovy Religion, one of Toronto's most, erm, incestuous groups of the last few years—former members include Change of Heart's Ian Blurton, John Lally (Bootsaunce) and Glenn Milchem (Blue Rodeo).

The current line-up wear their influences on their collective sleeve. Opening with the slushy hard rock of "Dimebag (Owed To The Stooges)," the group establishes its dumb-guy garage band credentials. As it happens, the song (indeed, the whole disc) also establishes its big-time record-collector credentials—after you dispense with Top 40, you start finding the obscure stuff on your own (To some people, discovering the Stooges is a rite of passage right up there with smoking your first cigarette under yer folks' front steps). Groovy Religion's retro isn't mainstream, but it is pretty cool.

The album tries a little of everything, from the jangly "Wes Stern" (he penned a number of Partridge Family "hits"), which throws out the same "Why don't you dance with me?" line you might have heard from the B-52's, to "Jimmy Tear," which is completely Sonic Youth (circa *Go!*).

Did someone mention humor? Try out the campfire anthem about the hero of the first nation, "Tecumseh," which implores, "They should have named this town for him." The tune also contains the great line (and quintessential, all-purpose historical perspective) "Save Canada... for England." Oh, and another thing: all purchasers of *Canadabis* receive a smokable hemp product (a rollie) plus a chance to win something called the Miraculous Bong (buy the disc to find out what that's all about).

As usual, rock bands of this ilk eventually reveal their Velvet Underground leanings ("All Age Rusty Show" features a backing vocalist who sounds almost exactly like Mo Tucker). The band turns out a version of "Sad Song" that sounds more like Lou Reed than he did when he let Bob "Iley, Let's Put Some Crying Children On It" Ezrin overproduce *Berlin*.

All things considered, you could do a lot worse than *Canadabis*. Or, as the saying goes, "Dope will get you through times of no money better than money will get you through times of no dope."

T.C. Shaw

Dark City soundtrack (TVT/UNIVERSAL)

Film reviewer Patrick Vuong said that *Dark City*, the film, had an interesting opening which led to a disappointing ending. *Dark City*, the soundtrack, does just the opposite.

The first half of the CD features the obligatory pop tunes (six in all) designed to help provide grist for the record-industry mill. Ironically, two of the songs come from New Wave hitmakers who are both trying to make comebacks: Echo and the Bunnymen's "Just a Touch Away" is forgettable pap; it's no "Killing Moon," that's for sure. But Gary Numan's "Dark," while not being a killer track, is listenable—and has a killer beat. Anita Kelseys' stuff, to me, is too Holiday Inn



lounge-ish for a soundtrack to such a dark film; and Course of Empire's "The Information" is generic industrial-rock music, the kind of song you forget the second it's finished.

But when the soundtrack moves into Trevor Jones's score, it begins to pay off. Jones is a musical literalist; filled with crescendos and stop-and-start orchestral segues, his score does well to capture the urgency of a thriller. Like composers such as Richard Strauss, Jones wants his instruments to imitate their art—there are sections where you swear the horns are trying to imitate human screams. The unfortunate thing is that many listeners might be too bored by the pop songs to leave the CD on until it gets to Jones's work.

Steven Sandor

Jerry Cantrell *Boggy Depot* (Sony Music)

Being second banana behind Layne Staley probably wore on his nerves, so now he wants to be the focal point. Or so you'd figure.

Jerry Cantrell, better known as a member of Alice In Chains, seems tired of standing next to a raving maniac when he's perfectly capable of raving all by himself. I think. Like, *Boggy Depot* opens with "Dickey," a track that gives the impression his whole album will be full of the same kind of loud guitar and vocal-harmonizing, rock-star bombast Alice In Chains always delivered, so why go solo? Tunes like "My Song" stay not far at all from AIC's well-known sound (complete with harmonizing dual lead vocal thing). In fact, you get the idea that Cantrell pretty much had his musical way before he flew the coop.

Besides the more noticeable nods to early Black Sabbath riffing ("Jesus Hands") and Led Zeppelin overdubbing ("Breaks My Back"), you can hear the extra care that goes into making records when only one person has his name on the final product. Production is the order of the day; Cantrell uses multi-tracking, numerous guitar sounds, even a Chapman stick to get his solo work to sound different than AIC and succeeds to a point—his guitar is even more prominent than usual, but strangely, the best riffs sound like Stone Temple Pilots/Talk Show bassist/songwriter Robert DeLeo was hanging around the sessions.

T.C. Shaw

Mandy Patinkin *Mamaloshen* (Nonesuch/WEA)

Emes, that Mandy Patinkin's become quite the *ganze macher* in the last decade or so, what with a lead role in the Pulitzer Prize-winning *Sunday in the Park With George* on Broadway, duets with Madonna in *Dick Tracy*, several solo albums and a role on *Chicago Hope*. Riding this yikes; Patinkin turns his inhumanly high and fragile voice to Yiddish songs in his latest solo effort, *Mamaloshen* (which is, appropriately enough, Yiddish for "Yiddish").

The disc is about half traditional tunes like "Hey, Tsigalekh" and "Yome, Yome" and half translations of standard Broadway fare written by Jewish-American composers such as George Gershwin, Rodgers and Hammerstein, Irving Berlin and Leonard Bernstein. Patinkin's got *beytsim* the size of coconuts: among the translated material are "Maria," "Take Me Out to the Ball Game," "The Hokey-Pokey" and... wait for it... "Supercalifragilisticexpialidocious" (which, in case you're curious, translates to "Iberkoflifregelstshoyspialedikhthik" — Gay rays?)

While his voice is more *chazerei* than *chozen* (and I mean that in the nicest possible way), Patinkin's *sshtick* makes for great *yiddishe noches* and is only occasionally a *bissel ungapchit*. By me, the biggest surprise and treat is a Yiddish version of Paul Simon's "American Tune." As Patinkin says in his liner notes, Jewish composers continued to write Yiddish music in America... they just wrote it in English.

Nu, this disc is quite a mitzvah and will, *kina hora*, make Patinkin a little *mazuma*, but there's one thing that bothers me a little: Yiddish is traditionally written in Hebrew characters, but there's not a one to be found on the album. I realize that the disc is marketed toward his goyishe fans, but—call me *meshuggh*—it would have been nice. Ah, well, as they say, *vu shet es geshreibn?* Mandy's still a shayner mensh.

David Gobell Taylor

Gary Numan w/ Various Artists *Random 02: Mixes of Gary Numan* (Beggars Banquet)

First there was *Random*, a two-CD collection of songs by Gary Numan—New Wave's synth-pop hitmeister—performed by some of the underground's best loved bands. It was a truly interesting tribute to a man whose name has become rather avant-garde as of late.

Unfortunately, *Random 02*, a collection of Gary Numan songs remixed by some of dance music's hottest producers—like Liberator DJ's, DJ. hell and Robert Armani—is neither interesting or good, for that matter. Remixing a song—adding textures or emphasizing new instruments in the mix—is one thing; making a song unrecognizable is another. Mike Dearborn's take on "Cars" takes one of synth-pop's most recognizable melodies and turns it into techno-drone, kind of like the noise one of our shitty computers makes when it crashes. DJ. hell's "Dans Le Parc" (which I think is supposed to be a remake of "Down in the Park," but from the music, I really can't tell) is an annoying, repetitive cacophony of drum machines. I think this is a collection of outtakes from these producers, but to make a buck, they decided to put Numan's name on it.

The plastic CD booklet is a nice touch, though. Too bad the music is the same—plastic, man.

Steven Sandor



Wank with the Spank!

Vol. 1, No. 11, March 19, 1998

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MUSIC

Scots pitch in for CKUA benefit

By DARREN BOISVERT

Mar. 20 is the anniversary of that dark day for all eclectic musicians—when CKUA was pulled off the air. CKUA is, of course, back on the air promoting those musicians who do not necessarily fall within strict programming guidelines. To celebrate the return of CKUA, the Arden is hosting a Ceili (Celtic word for party) to support and help the radio station remain a part of the Alberta music scene.

Seanachie, a popular Celtic band from Calgary, is headlining the show. It is not the first time Seanachie has volunteered its services in support of the once-ailing music station. Gordon McCulloch, the lead singer of the group, explained in his cheerful Scottish brogue: "We've done quite a few benefits for CKUA. We were already booked at the Arden and CKUA called us and decided to come on board. It is serendipity, is what it is. There is no other station like it in Canada. It is Can-

ada's little diamond. We are glad to be able to help out."

There is a long tradition of musicians playing benefits in support of good causes. The phenomenon of modern day aid concerts is nothing new. Roots and folk bands have been singing their songs to support the needy long before rock musicians rediscovered their consciences. In a tongue-in-cheek response to the entire issue, McCulloch explains his philosophy on benefit concerts.

Union of the downtrodden

"As a rule, I don't like doing them. Benefit, in Scottish, means free. I like getting paid."

But he adds: "Doing benefits, at its worst level, is brotherhood of the downtrodden. Us Scottish understand this and we are always glad to help someone lower down on the totem pole."

When not doing benefits, Seanachie is making a huge name for itself in Canada and the States.

Recently returning from the prestigious North American Folk Alliance Conference in Memphis, it is finding itself playing to larger and larger audiences. With quality musicians like World Piping Champion Ann Gray in the band, it is small wonder that Seanachie is finding a welcome response to its music.

As successful as they get, McCulloch stresses that the members are still doing it only for fun.

"It first started out for the occasion and sheer joy of it. We still have a happy, wide-eyed innocence about it all. It [their growing popularity] is an honor, that is what it is. It is still loads of fun."

With a job as an inspector with the police force in Calgary, McCulloch is not planning on giving up his day job. After all, like others in the band, he has a wife and children to support. Yet, on a personal level, he is clearly committed to the project of making music for people to enjoy. As he puts it: "Seanachie is now the main musical project for us all. It is the big steak upon which we dine."

folk

PREVIEW
A Ceili for CKUA,
featuring Seanachie
w/ Alba • Arden
Theatre • Mar. 20

Paul James beats blues trends

Toronto guitar ace will have all-star Edmonton backing

By CAM HAYDEN

If Paul James had a theme song, it could be "Right Place, Wrong Time." After spending some time in Jamaica in the early '70s, he began incorporating reggae and Latin grooves into his blues-based roots rock music.

At that time, the Police had yet to come out with its white-reggae sound, so nobody got it. Shortly after that he wrote a song called "Lazy Crazy Blues." Levon Helm heard it and paid him a backhanded compliment by saying it sounded a lot like "Take This Job And Shove It"—lyrically, that is.

James had written the song two years before Johnny Paycheck penned his oeuvre. In 1989, James released an album of acoustic blues. Two years later, Eric Clapton was onstage at the Grammys, clutching a fistful of awards won on the strength of his *Unplugged* CD.

As James told me: "I had San Francisco Bay blues on my CD, with a kazoo. So did Eric; I had

two Robert Johnson tunes, so did Eric. It all started to make me wonder."

The Toronto native began playing guitar at age 12 and soon "I was going eight or nine hours a day, from when I got home from school to one in the morning. I had to move out of the house because I was going to drive my mom totally bonkers."

Shortly after that, James landed a gig that paid the bills.

"I ended up getting a house gig at the Bermuda Tavern on Yonge Street. Not much of a gig really, but I was so happy, I was making a living playing music." The Bermuda was a go-go bar, so the work was grueling. Forty minutes on, 20 minutes off, six nights a week from 6 p.m. until 1 a.m.

"The bonus," he told me, "was the fact that Canada's two biggest blues clubs were just up the street. Le Coq D'or and the Colonial were booking Big Mama Thornton, Muddy Waters, Howlin' Wolf, Jimi Reed and a host of others. So, I'd do my 40 minutes on, then run down the street to get 10 minutes of Muddy, or the Wolf, or whoever, it was incredible."

Shortly after that James was trying, without success, to get

booked into the upstairs El Mocambo. The way he got in was to back Bo Diddley on a week-long engagement there.

Diddley was his mentor

"Bo had planned to come to Toronto with no backup, we were very reasonable, so we got the gig. Bo Diddley was the man who really taught me a lot. He took me under his wing, showed me a lot of stuff. He taught me to be an entertainer... he was all over the stage... Bo and Chuck Berry, those were the guys that started the whole rock 'n' roll end of the blues and here he was, showing me his stuff."

That show led to many more over the years. James worked with Lightnin' Hopkins, Sunnyland Slim, John Hammond and even had the opportunity to jam with Muddy Waters. He has toured Europe twice, once with Mink Deville in the early '80s and most recently with Roy Rogers, showcasing his *Acoustic Blues* album.

This weekend at the Sidetrack, the shoe will be on the other foot as James will be backed by some of the best Edmonton has to offer. Gary Bowman will play keyboards, Dwayne Hrynkiew showcases on drums and Fred Larose plays bass. What will people see at the show?

"I'll get out there and work for them," James said. "It's hard not to like what I do because I'll hit them right between the eyes."

To hear the full Paul James interview, tune into the *Friday Night Blues Party* at 10 p.m. on the 20th.

blues

PREVIEW
Paul James •
Sidetrack Café • Mar.
20-21

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WEEKNIGHTS

COVER STORY

By AUDREY WEBB

You know how it always seems to be so difficult to name all the seven dwarves? Try naming the seven deadly sins.

Those of us who don't have snow-white pasts have probably indulged in several of the Seven Sins at one time or another. Pride, anger, envy, sloth, avarice, gluttony and lust could all lead to our downfall, although it is almost certain which one most of us would choose as the most pleasurable way to go.

Catalyst Theatre's co-artistic directors Jonathan Christenson and Joey Tremblay are joining the long list of artists who have taken inspiration from the Seven Deadly Sins. In the 14th and 15th centuries, Dutch painter Hieronymus Bosch, Scottish poet William Dunbar and English poet John Gower all provided their artistic interpretations on the temptations we mortals face. Christenson and Tremblay are collaborating on a project that will reacquaint us with the Seven Deadly Sins and possibly raise the awareness level of those of us on the path to potential self-destruction at the end of the 20th century.

Songs for Sinners began through an interest the pair had in developing a theatrical event over a long period of time. Often under the gun to meet performance deadlines, they rarely have an opportunity to submerge themselves in a topic and fully explore a variety of ways to present their concept.

"Quite often we are working so fast toward a finished product," remarks Tremblay, "that we have no time to sit and figure out what we're doing."

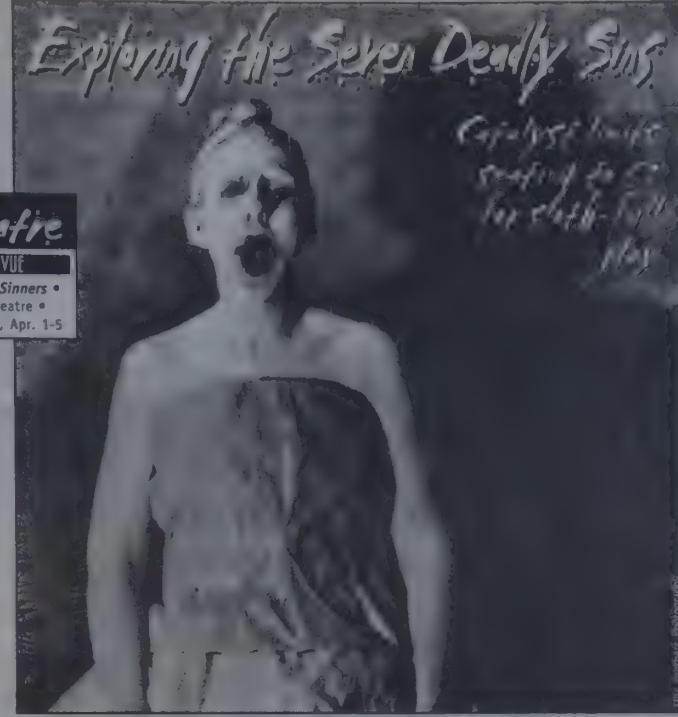
Three-year project

This time, they have allotted themselves three years to complete their work on the seamier side of civilization.

Originally, Tremblay and Christenson thought they would develop a script for each of the Seven Sins, but have since divided them into three groups, each of which will provide the basis for a new production.

The first group consists of what they refer to as the "Cold sins of perverted love," which includes pride, anger and envy. There are also "Hot sins of excessive love"; namely avarice, gluttony and lust. Smack dab in the middle of all the sins is sloth, the "Luke-warm sin, the sin of no love."

It is with this human frailty that *Songs for Sinners* will begin. Tremblay, who confesses sloth to be his own biggest vice, believes sin number four is "the least obvious of all of them [the sins] and the most



challenging. It has more depth to it."

The writers have been researching sloth, which does not mean they have purposefully been sitting around in dirty sweatpants—ignoring the dishes as they pile up—while pretending they are watching TV for its educational value. With great zeal, they spent several weeks voraciously reading all they could about laziness and aversion to work.

Among their discoveries is that sloth was originally named "accidia."

A state of accidia

"Christian monks were pursuing the ideal of being able to meditate 24 hours a day and obtain a state of purity," Christenson says. "Accidia was considered to be the worst of sins. It involved wanting to commit yourself to meditation but becoming distracted and wanting to be somewhere else."

"They [the monks] might convince themselves they should go back into the world and do some good deeds," Christenson continues. "This could be a noble thing, but that person could also have been running away from the struggle all of us have to enter at

some point our lives, to deal with our own feelings of meaninglessness."

The first segment of *Songs for Sinners* will explore the manner in which sloth manifests itself in contemporary Western society. Christenson comments there is a great deal of irony surrounding the amount of ennui and despair many Albertans currently face.

"Sloth is actually at odds with the Western experience," he comments. "The West was founded on hard work. People came here with dreams of building a new life on thankless land. They worked hard to build a life for their children and dependents. But a place founded so much on people's dreams has to go hand-in-hand with despair," he concludes.

The five characters presented are people we either know very well, or perhaps have been ourselves.

There is a student who Christenson describes as having "Ivory tower images of gaining higher knowledge, but struggling with staying with his reading and being distracted by other more intriguing things in life." There's also a small-town boy who dreams of dancing and a woman who is

consumed with nostalgia for her past—each embody the temptation sloth presents.

The characters are not aware of each other's presence, sharing nothing but the fact that they are all on some type of a journey dealing with an aspect of sloth. The characters interact only with the audience and with a singer who sings songs that reveal the story of each of these people.

Looking for an "incompetent" soundtrack

Local musician Paul Morgan Donald is providing the instrumentation for *Songs for Sinners*, based on the highly unorthodox expectations of Tremblay and Christenson.

"We wanted the aesthetic of incompetence. The music would lumber along and try really hard to have purity, but didn't have the energy to hit that note quite right. It is a challenge to work in an anti-beautiful way and still come up with something beautiful," explains Tremblay, to which Christenson adds "It [the music] is as if you took a pretty ballad and got a band, but none of them had been playing for more than about four months."

Rehearsals for this production began in January and the playwrights are chomping at the bit to put the show in front of spectators. Despite their eagerness to share their work and to hear audience reactions they deem vital to their progress, the artistic directors of Catalyst have agreed to limit the seating capacity for the theatre space. Each performance will be presented to only a small audience of 52 people.

"We want to give the audience a quality experience," explains Christenson. "We want to do small pieces with an epic sense of spectacle. It is a cozy space, but the images are more what you would expect from a grand-scale production."

Although the script originates with Christian teachings, the object of Tremblay and Christenson is not to steer the audience onto the road to salvation. Neither will they attempt to thump people over the head with their concepts of evil. Both writers agreed prior to beginning the project that preaching would not be their chosen method of conveying information. Instead, the production will present more liberal notions of proper conduct through visual communication, the spoken word and music.

"I think we're both concerned with notions of morality, but not in the traditional sense," claims Christenson, himself the son of a Lutheran minister. "We're more interested in engaging people in the consideration of what is responsible behavior."

Amen.

this little blurb at the end, I lather myself up with jojoba and dance the wacky jig around the office in naught but fuchsia pasties. Hab! Aren't you upset you've missed that little divulging moment? Perhaps the only way to get you to send in stuff is by stripping myself of privacy.

Got news, fund-raisers, additions, info about independent productions? Send your theatre announcements to THE-ATRENOTES (eat yogurt with my bands) c/o Araxi (a pseudonym to cover my past as a white-slavery ring owner) mail or person at #3010080 Jasper Avenue T5J 1V9 (where the staff has naked doughnut brunches on Mondays), by phone at 426-1996 (manned by a nigh-gentle gorilla named Tiffany), fax at 426-2889 (the use of which send signals to the Devil, The Promise Keepers and Anita Bryant), or e-mail at office@rue.ab.ca (each time we get an e-mail they ring a little bell and I sing "Waltzing Matilda" while baking a soufflé).

THEATRE notes

By ÁRAXI ARSLANIAN

'Tis the season for cranky people.

Ab yes, 'tis true. March is indeed the bitchy month. So let's enjoy some French potty talk. Just slip a few of these phrases into the conversation over cigarettes and aperitifs and watch your friend's faces light up!

Couler un bronze (to cleanse one's intestinal tract)

Avoir la trique (to be intrigued by the opposite sex)

Je suis dans la merde (up a certain creek without a paddle)

Tete-moi le dard, enculée (please help me find my keys, attractive young man)

Now for the news.

Walterdale Playhouse's 1998 Playwright's Workshop Program has yielded some fine results! Three new works by novice writers will be featured June 1-6 during the theatre's annual Evening of One Act Plays. The chosen plays will be going into production soon, but not without acting talent, so you may be the one they're looking for. *Save A Prayer* by Matthew Kowalchuk needs one female (17-25) comfortable with singing and one male (25-35). *Tunnel Vision* by Paul Sween needs two males (18-25). *The Retreat* by Marilyn Hussey needs three males (two in mid-30s, one 50-65) and a female (50-65). The auditions are Mar. 29-30 at 7 p.m. For more info call Libby Bolster at 433-1110.

Wondering what's coming up next in the Arts Barns? T.O. playwright David Fraser's piece *Tesla Electric* tells the story of Nikola Tesla and his struggles with money, power and Thomas

Edison. The cast rounds out with Aaron Franks, Ken Brown, Michael Charrois, Hansi Klemm and Don Schmidt. Director-diva Heather Inglis failed to add production dates in her fax, but you can call the company at 428-0814 for more info.

Axis Theatre is now booking auditions for its 1998 Edmonton Fringe Festival show. *Skin Deep and Bone Ugly (A Love Story)* needs women who can play between ages 20-32. Auditions are by appointment only, requiring photo and résumé. Theatre experience is a must. If you're interested, hop to it, as director David Loucks will have his casting done by April. Phone 477-0828.

There's still time to catch *The Day That Billy Lived*, a pithy new play about suicide and adolescence by actor/scribe Christopher Craddock. The piece has toured to great houses all over the province with Azimuth Theatre. This rockin' cast (another

one, wow!) features Vanessa Porteus, Erin Malin, Mark Meer (soon to return to the soaps, yay!), Irvin Monroe and Jose Teodoro. For show times (why won't anybody give me any production info, do I smell?), call Jennifer at 448-9165.

Caloo Calay! Congratulations are in order for two of our community's best! The winners of the National Screen Institute's 1998 Drama Prize have been announced in conjunction with that choreographed insanity they call the Local Heroes Festival. A total of \$6,000 in gettin'-started cash and \$5,500 in services (no full-body massage, alas) have been bestowed to Vern Thiesen and Mieko Ouchi to produce their project *Samurai Swing*, the story of a small-town Alberta lad of Japanese decent who longs to croon for the masses as a lounge singer. Here's to going for your dreams, even if you're technically not among the proletariat anymore. Kudos!

For those of you who don't read

Dying to make it to stage

Play examines the consequence of career

By DAVID DICENZO

Career dilemmas have become as commonplace as presidential sex scandals. Come to think of it, presidential sex scandals have spawned a number of career dilemmas! Anyways...

Making A Dying, the latest work by Edmonton playwright Marion Brenner, delves into the world of work and takes a comedic look at the impact it has on our level of contentment. Brenner, a drama/English teacher at Elk Island Schools, has experienced her own frustrations—so while the play mirrors the feelings of present-day society, it is at least partially autobiographical.

"I launched into teaching thinking I could do this for 10 to 20 years or more but in the back of my mind I believe there are so many other things I want to do," said Brenner.

One of those things is writing fresh plays—and *Making A Dying* is a fine example of that. Brenner originally came up with the idea when she would constantly overhear Edmontonians from all walks of life complain about their current jobs or careers. She listened closely and transferred the dialogues into a script which will

touch a chord with many of us.

Touches all age groups

"I think there are a lot of people out there who can relate," said Brenner. "Whether you're 20 and looking for your first job and really frustrated and annoyed—or whether you're 50, all age groups have concerns."

In *Making A Dying*, those concerns are humorously presented by the regulars at a coffeehouse called The Third Cup. Some of the characters include a fed-up architect who feels he has lost his creative flair, a philosophizing Italian waiter stressing over his

meager grats and a retired millwright who finagles his way into patron's conversations and enlightens them with his take on the world. There is also a restaurant owner with aspirations of becoming a private investigator, a sales rep who can't stand her boss and a furniture designer who would rather write a novel than continue to dirty his soul. The cast is rounded out by an English teacher irritated with the excessive supervision duty she encounters. For her, there has to be more interesting things in life... like writing plays. Sound familiar?

What would make them happy?

All of them, regardless of perceived status, hate what they do

and are left unsatisfied. They see themselves as no longer making livings but more accurately "Making a dying." Through frank discussions, they slowly start to realize what they need to attain that elusive happiness.

"These people that have been sitting around complaining eventually take a step in the right direction," said Brenner. "They do something to change it for themselves as opposed to letting the first choice they make be the only one."

Regardless of the job, the playwright thinks that reflection, evaluation and seizing chances are the keys to being content in the workplace as well as life.

She said, in the end, it always comes back to the individual.

"The secret is being open-minded to opportunities," said Brenner. "If nothing else, you have to take the opportunity to explore what you think out loud and see what other people are thinking."

The characters in *Making A Dying* are portrayed by a solid cast that Brenner, for the most part, screened over the phone.

"I was really impressed with the quality of actors that showed up," said Brenner.

Brenner began writing plays in 1992 and just last year, created her own theatre company, MRB Productions. Her next work, *Frobbing On About Yogurt*, is due out this summer while another play, *Christmas Train*, will be produced at the Kaasa Theatre in December.



Mara remembered in FAB show



Tim Mara, 1997

Teacher was ahead of his time with printmaking vision

By DANIELLE ZYP

Tim Mara is no longer with us, but his legacy lives on in a new show at the FAB Gallery.

"In the hierarchy of fine art, printmaking is usually associated with craft skills—with technique. And that gets in the way. My work was always about the ideas more than the medium."

These are words spoken by Mara when he was professor at the Royal College of Art, as recorded in a catalogue for a Mara retrospective at the Henry Moore Gallery in London, England. The retrospective coincides with an exhibition of his work at the FAB Gallery on the U of A campus.

Just a year ago, Mara was organizing the display with Desmond Roachfort, chair of the Department of Art and Design at the University of Alberta. And then, Mara died suddenly in the summer of 1997. He leaves behind a wealth of ideas in the form of richly-colored prints and inspiration in the minds of his students.

"It's the vision that he had and the intensity that he proceeded with; he was a very strong teacher and influence on students. He put those side by side. He really felt they were interlinked. One wouldn't exist in the same way without the other. You have to think of his life's work as his artwork plus what he left all his students," says U of A professor of printmaking Liz Ingram, who is also curator of this show.

For that reason, Ingram chose to display Mara's work in the context of prints created by his students and colleagues at the Royal College of Art in London.

Art school's Ivy League

"It has the traditional reputation of being the Harvard of art schools. Many, many well-known artists and famous people have come out of that institution—Henry Moore, Lucien Freud, David Hockney, Francis Bacon—and the list goes on," Ingram says.

The early works of Mara are

intense and complex. He staged elaborate photo sessions to produce his images. The photographic techniques are married with other printmaking methods such as etching and screen printing to create a multi-layered riot of pattern and color. Some of the prints have more than 70 individual silkscreen printings on them.

"Tim Mara approached his work as if it was a complex film, with only one name on the credits: he selected his own props, customized his own wallpaper, photographed his own tableaux, designed his own montage, cut, painted and photographed his own stencils, and printed all those colors one at a time," states the catalogue.

Ingram calls the pop-influenced prints very "urban," especially the socio-cultural commentary on the effects of technology on society. A master technician, Mara was ahead of his time.

No, it really was hand-drawn

"Way back before people were using computers at all in art-making, he was doing things which are like computer language, only he never used a computer at all—things that looked like they were commercially printed weren't: he was hand-printing everything."

An acute observer, Mara created a hyperreal world that might match the texture of lambswool with the dot structure of printmaking. He attempted to use the best technique available to describe what he saw.

"He had this vision of having the best of the Old World and the New World sitting side by side. Some of the traditional techniques from the 1700s mixed with digital—kind of collapsing time in a sense," muses Ingram.

Mara always obscured the identity of the people in his work producing a sense of anonymity. This continues in his later pieces which become simplified in subject matter but no less intense in effect.

"The final works that he did are self-portrait oriented and, it's very strange, the last piece he did a month before he died is really a death-mask."

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THE ARTS

Riverdance steps its Irish way into River City

By ALEXANDRA ROMANOW

After months of anticipation, Edmonton welcomes Riverdance, the show that spawned a Celtic craze. What started out as a seven-minute interlude on the 1994 Eurovision Song Contest has grown into a full-length celebration of Irish music, song and dance and other cultures' dance forms touched by the Celts—such as flamenco, Russian and tap.

Suddenly, Irish dance is out of the church basement and on the world stage, astounding over 3 million audience members worldwide with countless others buying the video and enjoying the TV show. Millions have also enjoyed the all-Irish dance show *Lord of the Dance*, created by former Riverdance star/choreographer Michael Flatley after he and management locked horns.

Suddenly, a career in Irish dancing is no longer an oxymoron.

One of the high-stepping Riverdancers is Calgary's own Kerry Houston, who'll be performing at the Jubilee beginning next week. The daughter of an Irish dance teacher, Houston has been kicking up her heels since the age of three and is well known to local dancers through years of competitions, known as *fests*. Placing in the top five in North America for 11 consecutive years,

she also was on a team that placed seventh in the World Championships—quite the feat for a Canadian. The 23-year-old put her studies in criminology on hold after getting the call last summer to pack her shoes for Riverdance.

"I'll go back to school, but not for a while," she laughs. "I'm having great fun! Nothing like this [Riverdance] was ever available before to us. You danced because you loved it. To compete at

the international level, you had to eat, sleep and breathe Irish dance but there was no career potential. Now, Riverdance gives dancers a wonderful opportunity to do this professionally. I never thought I'd actually be doing it myself!"

One of six Canucks

She joins six other Canadians in the 56-dancer ensemble. And while Flatley and his successor, Colin Dunn (he of *Riverdance at Radio City Music Hall* fame), won't be gracing our stage, the performance will be in no way compromised. All of the dancers have competed for many years and are in the show because they meet extraordinary standards. They have also rehearsed for two months in London before setting foot onto the stage. The result is precision which would make the Rockettes envious. For those unfamiliar with the style, Irish dancing concentrates on the legs, feet



and ankles, with the upper body very straight and arms held tight against the sides. Performing in both soft shoes (for more jumping and leaping) and hard shoes (for creating incredible rhythms) the dancers kick, stamp, click their heels and do more amazing things with their feet than thought humanly possible.

Tap dancing and clogging can both trace their roots back to the Emerald Isle.

"When you compete in a *fest*, the arms are held by the sides and part of your mark is based on your upper body carriage," explains Houston. "Riverdance has glamorized Irish dancing, using more heads and arms so that it's nice to look at and a lot softer. It was awkward to learn at the beginning, because you've only really

used any arms in team dances (done in groups of two or more in competition). Suddenly, you're dancing with your hands on your hips and it's hard to balance. Now I look back at how I used to dance and I think, 'How could I do that without using my arms?'"

Irish classes are booming

How does she feel about the whole Celtic explosion?

"Riverdance has had an incredible impact on Irish dance," she says. "Before, when I told people I did Irish dance, they'd say 'What's that? Now, it's 'Oh, Riverdance!' My mom's school in Calgary usually gets about 15 new students a year; this year, she has 57."

"There's the whole big Celtic

music bang as well. It's amazing, because Ireland's so small yet something so big has come out of it. I think the Celtic music was so good that people said 'Let's look at what their feet are doing.' What makes Riverdance so exciting is there is this variety of dance in the show—Irish, Russian, flamenco and tap—which are all very different from each other yet are all related to one another in some way. It's been great fun for us as performers to share with one another—us learning rhythms from the tappers and trying to learn the Russian numbers. There's a great feeling of family."

"It's a wonderful production and we've been getting amazing audience feedback. I plan on going as long as my legs will let me!"

THE BRIAN WEBB DANCE COMPANY PRESENTS

THE THINNER THE AIR...

8:00 P.M., March 27-28, 1998

John. L Haar Theatre • Jasper Place Campus - GMCC

10045 - 155 Street

Ticket Reservations: 497-4416

Tania Alvarado and Kathy Ochoa are two of Edmonton's brightest talents. Both are incredibly strong performers who are able to bring individuality and style to dances choreographed by others and by themselves. They are able to define themselves as creators of original dances rich with personal content. I find it very exciting that two emerging artists are willing to take the risk of offering new dance to the public. Because they are both so strong, The Brian Webb Dance Company decided to have their dances performed in its annual season of new dance for the next three years. And, they both agreed to accept this offer!

The Thinner The Air... is the name of their presentation and in it each of the choreographers will present two dances. Joining them in these works will be some of the community's best talents—Kathy Metzger, Tracy Titherington, Terr Crichtley and others. Dorrie Deutschendorf is providing the evening's light design (as well as dancing in one of the works). She is rapidly becoming an artist working in light who provides texture and volume to the space without overwhelming it. This is so important to dance since light is as crucial a player in the space as the actual dance steps are. This form of collaboration insures that new dance creation in Edmonton is beginning to be defined by the next generation.

Tania Alvarado presents a very personal and intimate portrait of herself whenever she dances. I find her solos riveting as she unfolds layers of distinctive gesture and movement always defined by the uncanny awareness of herself in the dance. Her subtle turn of the head or flick of the wrist—not to forget to mention her fantastic rhythmic play—are very rich with personality. Tania is her dance, and she fills it with her strong sense of self. Her solo, *Lemon Girl*,

will be part of the program, and she has developed it to such a degree that she has been asked to perform it later in June at the Canada Dance Festival, to be held in Ottawa.

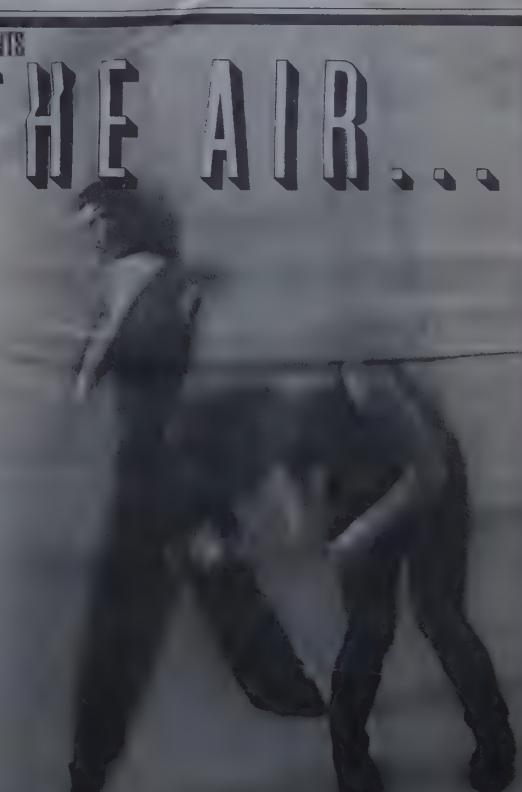
Movement seems to pour out of Kathy Ochoa. Her facility to dance with all-out abandon and risk is something to see. She is, simply, very inventive. When I watched a rehearsal of hers recently, I was taken aback at the richness her vocabulary of movement is developing. The rigor with which she develops gestures into phrases of really strong dance is truly magical. Her dance creates a world that is not afraid to explore structure, while at the same time goes beyond deconstruction to define new forms, forms she defines herself.

When the Brian Webb Dance Company approached Tania and Kathy with this three-year project, it was with the knowledge that these two dance artists have the potential to contribute much to the development of dance in Edmonton by their very presence and the uniqueness of their expression. The company is helping to provide them with a structure in which they may explore any avenue they choose to help their dance go forward. Working in isolation is not a good method when one's media is dependent on performance. The collaboration between Tania Alvarado, Kathy Ochoa and the Brian Webb Dance Company will be offered to the dance public with:

THE THINNER THE AIR...

I know that audiences are going to be moved by the dances of these two women. They are local talents whose careers are about to reach a broader public—a national perspective. To enjoy their dance is to celebrate creation taking place in our community.

Brian Webb



Vue

at manifesto

10043 - 102 Street, Edmonton

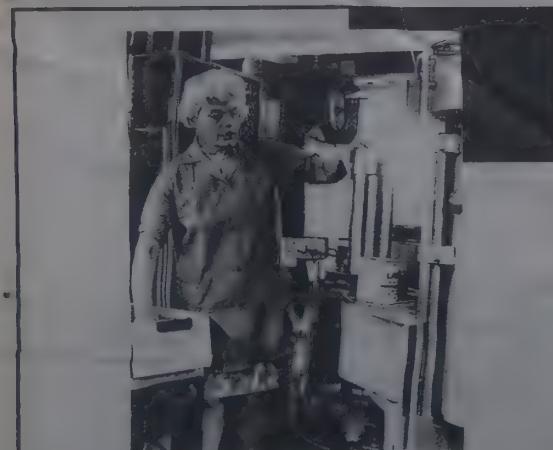
March 12, 13, 14, 18, 19, 20, 21

Tickets - \$8.00

Available in advance at 423-7901 or 477-0828

or also available at the Door

Show starts at 8:30 p.m. but come earlier for a drink and conversation



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Mary Kelly is an outstanding artist and one of the world's most eloquent feminist theorists. The exhibition, curated by Judith Mastar, examines the work from 1970 - 75, a formative and influential time when Kelly saw political engagement and social action as an inherent part of being an artist.

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THE ARTS

Loucks holds the key to *Manifesto* show

By ARAXI ARSLANIAN

Ask me what I would change about theatre, and I would say one thing.

Food. And drink.

Oops. That's two things. But just think how wonderful your theatre experience would be if you could sip a little Pernod and nosh on spinach-and-cream-cheese-filled phyllo as you watched. Not a full meal, mind you (we know the path of hell that leads to). Smoking a cigarette while you sip your Euro-coffee seems an ideal way to enjoy a show—or at least survive a bad one. It would also wipe-out the near-stampede that occurs when the audience encounters the opening night buffet. People can get seriously injured fighting for the last shrimp.

And comfy chairs! Speaking as someone endowed both vertically and horizontally, I moan for a seat I can roam around in. You know, cross my legs, uncross them, maybe sit in the yoga position if I'm feeling adventurous.

I guess that's three things.

Lordy, what a demanding bitch.

No squishing in the aisles

But ask and ye shall receive. It seems director Robert Loucks and I have a psychic connection. *Intimacy*, his latest project with Axis Theatre, has theatre, libation and comfy chairs all wrapped up in a lovely package for the going public. It's called

Manifesto Café.

"This is as much about promoting this excellent space as it is live theatre," Loucks explains. "Where you can enjoy art, smoke a cigarette if you like, have something to eat and encounter people. I suppose there was no other place more suited for this project. It's impossible to have walls in here."

Personal walls, that is. For this reviewer can vouch that *Manifesto*'s architecture is complete and saturated with the living color of paintings and art objects of all sorts. The café sounds boffo, but what's the deal with the play?

"It's a collective of about 30 scenes from real life strung together. I have worked with these actors before and wanted a project to give them more exposure, so we got together and worked on ideas. I wrote the piece, we workshoped it. And here it is."

The result is a 70-minute journey and exploration of intimacy in all its forms. Sexual, familial, platonic, held in its best light as well as its worst. Brainstorming with his cast, Loucks delved into the voyeur within us all.

Watch the actors prepare...

"Even the mechanics of theatre are laid bare for the audience," he says. "The actors come out and are part of the audience. We see them get-

ting prepared, changing characters, making transitions. The audience gets to see every moment and be part of it at all times."

Famous for their 1997 Fringe hit *Almost True Sex Tales*, Loucks and his cast were poised to shake a few barriers loose. Loucks believes that theatre should never be a passive medium—and that audiences expect the same.

"These are all the things we wonder about behind closed doors. There is a battered woman with poor self-esteem, a creation scene from the primordial ooze, a simulated copulation scene, a scene with the Promise Keepers who are visited by God... she turns out to be a woman. She tries to set them straight. They don't take it very well. So she freezes them and turns them into a pillar of salt."

With three performances under their creative belts, the company was surprised and delighted by the effect it has had on its audience.

"They've really gotten into it. Spontaneously clapping and reacting. And you watch the faces, they're recalling scenes from their own life. The last audience stayed until well past midnight, not drinking but relating to each other. I guess it is a form of guerrilla theatre. Awakening people to the potential of expressing and bringing people together."

Just remember, as an audience member we do have to leave eventually. Food, drink and comfy chairs aside.

Poor script drags down *Possible Worlds*

By ARAXI ARSLANIAN

I really hate going to the movies with my husband sometimes. Just as I coo with delight at the latest CGI effects, he leans over with a sneer and says, "That is so fake. I can totally see the digital stuff..."

This manages to ruin the rest of the film for me, as I spend the rest of it looking for this elusive flaw. Had he not pointed it out in the first place, I could have enjoyed the film in ignorant bliss.

Theatre reviewing is much the same dilemma. A theatre practitioner will notice details that a member of the regular theatre-going public (though lately I am inclined to believe that they are becoming one and the same) would not.

Which is not to say the latter is more intelligent, or better. In fact, there is nothing more annoying than sitting with a gaggle of theatre-people bitching about missed moments. Truth is, some of these detail-fixated folk have an agenda. They're comparing the erring performance to the one they themselves would have

done. No doubt, bigger, better and more brilliant. Others are part-time intellectuals who get no end of delight carrying on about this or that,

just so they can sound clever while their penniless friends buy them rounds of lattés.

Then there are those who focus on the details simply because those little things can drive them to the nuthouse. I call these the anal-retentives.

Call me a card-carrying member.

The fact is, *Possible Worlds* is a pretty decent production. It features one of Edmonton's most talented and under-used actors (Pat Darbasi), marks the impressive E-town direction debut of Dave Cheoros and is a testament to the spirit of independent theatre that makes our community active and vibrant.

Darbasi plays Joyce, a woman whose life is replayed in ever-changing scenarios. George, her lover in almost all of these realities, is the only constant. Always a joy to watch, Darbasi is a master at the subtle palette, giving a depth and richness to each version of Joyce with what seems little effort.

The pithy pacing and strong mix of widely differing energies is to Cheoros's credit. The ball doesn't drop for a moment this show. You're barely in your seat before its intermission, it seems, a sign of complete audience interaction. The Fringe Festival mega-man brought together some highly eclectic talents in *Possible Worlds* and for the most part, they weave well.

What's going on in T.O.?

Independent theatre is an unexploited resource to the average

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Edmontonian. Few of them know about such shows as *Possible Worlds*—and they should. It is approachable, watchable and something a little bit different without being too intimidating.

Now for my rantings. True they might be nutty and detail-oriented, maybe normal people could care less, but they gave me no end of grief from the minute the lights went up until they went down again. In one word... the script. According to the PR package, *Possible Worlds* had been performed three (count 'em, three) separate times in Toronto. To sold-out audiences, even. Everyone seems to be buzzed about it coming to Edmonton. And why not? If it succeeded in T.O.—the maker and breaker of dreams—it must be good.

The script was weak and incredibly disappointing. This anal-retentive theatre practitioner has been inundated with such scripts for the last two seasons. Plays touted as "brilliant," "shocking" or "the next wave," turn out to be feeble prose with no teeth in their dialogue, with a little flawed logic for good measure. Are artistic directors of the East drunk or something these days? With so little money, it is understandable that theatres want to reduce their risk by choosing work that is sound but not skyblazing. Granted. But surely there are playwrights who know how to tell stories with craftsmanship.

No doubt you'll go to this production and wonder what the heck I'm ranting about, because *Possible Worlds* is a pretty good production. Just call me a butt-clencher. Or just call some T.O. big-wigs and ask them what they're smoking.

THE ARTS

George Bernard Shaw's play has chequered past

Mrs. Warren's Profession was banned

By ARAXI ARSLANIAN

Jennifer Clement sure is lazy. Sure, she's an award-winning

actor currently set to star in *Mrs. Warren's Profession* at the Citadel, runs her own restaurant (Tomato Fresh Food Café) and is producer of *The Alley*, a 17-minute film recently featured at Local Heroes.

Yeah, OK.

But where's the baby?

"God, isn't it insane that we still ask women that," she marvels. "As if everything we do, even if we do 100 things so well, is still defined by that."

Fittingly, George Bernard

Shaw's play is just as unconventional. As part of his trilogy of early *Plays Unpleasant*, *Mrs. Warren's Profession* raises the curtain on some issues rarely touched on even in today's society... choices, denial and how women must use the abundance or absence of both to survive in the modern world.

"When it was first produced it was banned. In New York, the actors even got arrested. It amazes me still that Shaw had the foresight to even conceive of this."

Vivie (Clement) has had the best of everything... schools, clothes, society. As a "new woman" at the turn of the century, she is ready to fight the good fight against the harlots who hold her sex down. The prostitutes, dopepeddlers and madams keep society's chastity belt tight on women.

theatre

PREVIEW

Mrs. Warren's Profession • Shotor Theatre, Citadel • Mar. 21 - Apr. 12

en, observing them as Madonnas or whores. Vivie, along with her sisterhood of newly educated women, are going to change all that.

"Then she discovers her mother's past. That she herself made all the money that sent Vivie to these schools by running a chain of brothels."

And the guano hits the fan.

Is there a balance between extremes?

Two strong women, Mrs. Warren (Goldie Semple) and daughter Vivie fight out the moral struggle of a decade in their own living room. Just who really is to blame for the moral garbage bin that is prostitution? Is it really a sin or just good business? Why must women be either extreme instead of meeting in the middle?

Ugh. I'm getting a headache. This isn't one of those icky parlor dramas where people just sit

around talking about ideas, is it? I hate those.

"Don't forget that this is a mother and daughter we're talking about. Nothing is boring with that relationship. He's [Shaw] done a play with two strong women, first and foremost. It's intense."

Though some of the arguments may be dated, Shaw's play still gets to the root of an issue that few ever discuss or consider. Why? Why must things be this way? The play offers no easy answers.

"Vivie likes to believe what she lives and live what she believes. Then she suddenly gets all this information about her past. It just blows her mind. At first she can't seem to find a connection. When her mother tries to explain it, she realizes her mother didn't have a choice. But she feels betrayed because her mother is still doing it."

Clearly the issue is still a hot one, as brothels have been replaced by escort agencies. But Shaw's play offers few answers, a situation that Clement prefers. Not as much a feminist as a pragmatist, Clement is a firm believer that life is in the living, especially when one is in the arts.

"In a way, it's a funny split of focus, running a business and acting. But if you're going to be an actor you have to live in the real world. That can be hard to do, but it is rewarding. I mean to live in that idealistic place all the time is impossible. Or just living in that business-oriented place would be horrible. I need both worlds to



Jennifer Clement

live well and that's what's important to me."

Right on, sister-friend.

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You think you have it rough...

Class learns history through Steinbeck classic

By AUDREY WEBB

Do you ever get this from some of your older relatives? You're trying to complain to them because the silk blouse you just bought last week got a huge stain on it from a plate of pasta you had at that restaurant before you went to the symphony and then the dry cleaner lost the shirt and you can't buy one to replace it because you've simply got to have new speakers for your stereo.

And instead of getting the sympathy you feel you deserve, the older relative looks at you with a wise grin on his/her face, and you know exactly what (s)he's thinking.

You've heard the stories of hardship and deprivation. Our parents and grandparents cannot help but compare every obstacle to the ordeals they endured during the 1930s. It's not that your problems are completely meaningless; it's just that you have to learn how to survive without feeling sorry for yourself over every little setback.

The kids at Victoria School of Performing and Visual Arts are learning about their grandparents' pasts and about their methods of coping with modern obstacles through the upcoming performance of *The Grapes of Wrath*. The script, based on John Steinbeck's 1939 novel, follows the Joad family as they leave the Oklahoma dust bowl in the hopes of finding work in California. This particular adaptation has been presented by the Steppenwolf company in Chicago and on stages on Broadway and in London.

invited local seniors to discuss the time period with the class.

"This is the last generation that will hear these stories first-hand," she observes. "I think it's sad those stories will get lost."

After listening to their visitors, students are creating their own stories, poetry and fictional journals in order to better understand the sentiment of the Great Depression.

Says Adams, "We all go through trials and tribulations in our everyday lives. Those obstacles may not seem very big in the context of the Depression, but they are big to the kids. What kind of coping skills do we use? What do we do to

survive?"

Adams auditioned a whole bunch of kids for her full-scale production and had the unpleasant task of choosing only 45 to

perform. Crew members were also selected from the school, where students from Grades 4-12 combine academic subjects with artistic pursuits.

The production promises to provide a great deal of visual appeal. Besides the enormous cast, there will also be a Bennett Buggy on stage. One of Adams's colleagues located the relic on a farm property near Pigeon Lake.

The technical theatre students will be adding a remarkable touch of realism to the presentation by producing a rainstorm during the second-last scene.

Adams says the special effect caused some trouble for the technical department when it used heat lamps to dry the stage. The heat warped the Masonite and nearly ruined the entire floor, causing the theatre staff to put in extra hours to repair the damage.

Yeah, well, try telling that to your mother.

theatre

PREVIEW

The Grapes of Wrath • Victoria School of Performing and Visual Arts • Mar. 19-21

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**Commentary by: Jacques Benoit,
Instructor/Course Developer,
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James Bond is one of those characters in popular culture who now belongs to the world. He had his origins in Ian Fleming's pulp-fiction spy-novel stories and now he's a part of global culture, part of the popular culture mystique. Well, it's not all that mysterious or mystique-like. It's the bankability of someone like James Bond, no matter who's playing him, and the repetition of a variation of a story from movie to movie. It's essentially the same story. There are many actors who have played Bond, all the way from Sean Connery up to Pierce Brosnan, each of them with their own different style. It's kind of reminiscent of comic-book characters, where you can have many different artists drawing Batman over the years yet it is the same character. The character doesn't belong to any one artist, just as the character of James Bond doesn't belong to the writer anymore—nor to the actors or the people that made the films. (Well, except for the financial considerations.) The character belongs to the world, and that is an important thing when you look at popular culture. It is something that its critics have called the interchangeability and almost impersonal nature of popular culture—the fact that there is no sense of authorship to a character like James Bond. It does not come from any one in particular. Yet, at the same time, you can say the same thing about the stories and songs of the Middle Ages. Their names are forgotten as well. They are anonymous. Their words or songs can be performed by any number of people.

In *Never Say Never Again*, Sean Connery returns to the role that made his career—James Bond. It was an odd decision, according to some critics because he had already gone on to transcend his original role as James Bond. But this is what Connery is best at—being Bond—and he is the best Bond. So you get this contest between the idea of the serious actor who should try other sorts of roles and the action hero. He has gone on to prove that he is not just an action hero. It makes us respect actors who play action heroes, because we know from Connery that they are capable of other things. Connery is an interesting case because a lot of people consider him a good actor. He has been in so many movies in different parts of the world and played characters from other countries—all with his very strong, distinctive Scottish accent. You start to realize that Sean Connery is Sean Connery no matter who he plays. That is why people go to see him.

What sets this movie apart from others in the Bond series is that it was done with a different producer and an entirely different cast. We do not have the familiar music. We do not have all the familiar symbols that we associate with Bond. So, this was kind of a rogue Bond picture that was made around the same time that Roger Moore was doing *Octopussy*. You have to know that this was for the money—that Bond was a bankable subject to deal with. This is not the first time and it will not be the last.

Bond, in more ways than one, is rehabilitated and changed from picture to picture. Everybody says that all the movies are the same, but there are subtle differences. Here he has to go to his father and he has to become a better Bond as he, the character, and Connery age. The one problem with this movie is, almost, that it has too good of a cast. We do not expect a great cast for a movie like this and we get Brandauer and, of course, Connery after having made a lot of great pictures since his Bond days. Something is not quite the same as the earlier Connery/Bond pictures. That is all I will say for now. The Connery die-hards will probably be perfectly happy with this picture. It goes to show you how the fans can drive producers and movie makers in general to make movies like this. This movie may lack some of the stunts and the luster of other Bond films, but it still has that one thing that gives James Bond his basic appeal. He is essentially a civil servant. He is a civil servant licensed to kill and he appeals to the civil servant in us all—the people who have to do their jobs day in and day out. His job just happens to be more exciting. He gets to solve all of the work-related problems directly and simply, and sometimes that involves some highly non-problematic sex—non-problematic for Bond himself, but often problematic for the trail of women he leaves behind.

FILM

Oscar and Lucinda a period-piece winner

Literary adaptation
a refreshing shot
of originality

By PATRICK VUONG

I have to admit, I didn't expect *Oscar and Lucinda* to turn out the way it did. When I first heard about it, I thought to myself, "How good can a movie be when dealing with romance and, of all things, gambling?"

Then I reminded myself that it is an adaptation of Peter Carey's Booker Prize-winning novel starring Ralph Fiennes. Then my preconceived ideas started to disappear as I forced myself to watch this movie. And thankfully, as *Oscar and Lucinda* is indeed a very touching and powerful movie.

The film is not just a romance. In fact, it is more of a drama with some very intelligent humor mixed in for good measure. It is also a beautifully-filmed period piece (set in the rapidly-changing Victorian Era) with some great originality in the script, thanks to the faithful adaptation by Laura Jones (*Portrait of a Lady*). In addition, the movie manages to delve realistically into the realms of compulsive gambling and the various effects it has on life.

From the clergy to the ponies

Fiennes (*The English Patient*) plays Oscar Hopkins, an eccentric, scruffy

redhead who is a faithful Christian. Oscar develops into a naive Oxford student studying to be an Anglican minister. At school, a fellow student reveals to him the wonders (and pains) of gambling on race horses. Soon enough, Oscar is hooked (partly because he wins so much) and obsessively indulges himself in any form of gambling possible.

Meanwhile, living in Australia, Lucinda inherits a fortune when her mother dies. Because of her interest in glassworks, Lucinda invests her money in a Sydney glass factory. She quickly becomes introduced to mild forms of gambling such as cards and, like Oscar, becomes an addict. Lucinda is played by relative newcomer Cate Blanchett (*Paradise Road*).

Sydney is where Lucinda and Oscar—who has exiled himself from home to escape his sins—have an unlikely meeting. They quickly nurture a strong relationship, based mainly on their shared need to make wagers on everything, and eventually fall in love with one another. But Oscar, in his oddball fashion, decides to prove his love for Lucinda by building a glass church in the dangerously remote North Australia.

Oscar and Lucinda's premise may sound a little odd but that is one of its most wonderfully unique aspects. Director Gillian Armstrong (*Little Women*) captures the essence of Carey's novel while still being able to make the characters stand on their own. Her shots of

varying European and Australian locations are exotic and her knowledge of dramatic scenes is evident.

Not a chick flick

Perhaps the only negative factor I noticed in *Oscar and Lucinda* was that the editing could have been improved. For instance, the shift between Europe and Australia isn't made immediately clear, so it is difficult to distinguish whose story is being told in that particular scene.

Essentially, what makes it work so well is the outstanding performance by Fiennes. His role as a fidgety, troubled soul with strong faith in God shows us why he is one of the most convincing and versatile actors in the industry today. If I was a betting man, I'd wager that this movie wouldn't be able to deliver the goods (or at least not in the same powerful manner) without him in the starring role.

I was very glad to find that my initial thought about this movie was dead wrong. *Oscar and Lucinda* is not just another "chick flick" or a long, dragged-out costume piece. It is an impressively performed, well written and entertaining movie to watch. Though it won't win an Oscar, it did leave me with a warm feeling inside; something that is a rarity for this reviewer. The film probably won't be a huge *Titanic*-like commercial success, but it will entertain those of you who enjoy an emotionally mature, passionate movie with some witty comedy.

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FILM

Vue's film critics handicap the race to Oscar glory

By AMY HOUGH and JASON MARGOLIS

The Oscars are rife with politics. The people who should win based on merit alone almost never do. Film critics Amy Hough and Jason Margolis will make their predictions on who will win in the big categories. They'll also throw in their two cents' worth on who they think should win if the playing field were properly leveled.

Amy: Well Jason, it is nice to see a few Canadians making the Oscar roster this year. We got James Cameron, the director of *Titanic*, Atom Egoyan, the director of *The Sweet Hereafter*, and *Good Will Hunting* was filmed in Toronto with a primarily Canadian crew. Considering you are a Canadian filmmaker yourself, how do you think this bodes for the Canadian film industry?

Jason: It's really hard to say, Amy. The international acclaim of Canadian filmmakers such as Egoyan—along with Bruce McDonald, Lynne Stokkewich, Mina Shum, Gary Burns and Thom Fitzgerald—has shown our country's funding sources that we should be making productions beside period costume dramas and family films. We even have a Canadian star system developing,



Herbie W. Wallace

albeit consisting of only a dozen fortunate actors, a third of which can be seen on the CBC series *Twelve City* and the rest finding themselves supplementing their income with guest appearances on *Viper* and *La Femme Nikita*. Unfortunately, to attract Canadian audiences into theatres to see the films, they need well-known international stars. David Cronenberg has long understood this and Egoyan tapped Ian Holm to appear in *The Sweet Hereafter* alongside one of the finest Canadian casts ever assembled—and still the film pretty much tanked in Canadian cinemas. However, the Oscar nomination is a big pat on the back for Canadian filmmakers in general and, from the looks of things, there are many more budding Canadian auteurs waiting in the wings. Production is growing exponentially in all provinces except Alberta, and many new Canadian voices will be heard—hopefully more Oscar nominations will follow. Egoyan himself currently enjoys a status at Alliance similar to Tarantino's power at Miramax, allowing him the ability to occasionally green-light projects for his friends—however, his next film is being made for Mel Gibson's production company.

Best Picture: *As Good As It Gets*, *The Full Monty*, *Good Will Hunting*, *L.A. Confidential*, *Titanic*

Amy: Well I'm severely disappointed that my favorite film of the year, *Boogie Nights*, didn't get a nomination in this category. That film had everything. But I guess the subject of pornography was a little bit too risqué for the Academy to nominate this original film in the Best Picture category. I hate to say this, but *Titanic* is going to win this one. Now, *Titanic* has spectacular special effects but the acting and the story left much to be desired. Kate Winslet layed it on too thick during the first half of the film, and she looked about 15 years older than Leonardo DiCaprio. Also the ending, where the old bag chucked the necklace, really bugged me. After all, the poor granddaughter had to take care of the old harpy during her dotage—she should

have got the necklace! But I digress, if I picked the Best Picture Oscar, I would give it to *The Full Monty*. *Monty* was the only nominated movie that I felt was perfect, but it is a comedy so I don't think it has a snowball's chance in hell.

Jason: I, too, am disappointed in the no-show of *Boogie Nights*, but it didn't stand a chance of winning and it had far too much T&A to appeal to the aesthetics of many Academy voters. My personal choice

would be *Good Will Hunting*, because it was a heartfelt and enjoyable film, but I also appreciate all the merits of *Titanic*. It crossed boundaries by being a romance, a disaster film, a historical epic and a special-effects action picture. Despite having some of the worst dialogue this side of *The Postman*, it will win Best Picture.

Best Director: James Cameron, *Titanic*; Peter Cattaneo, *The Full Monty*; Atom Egoyan, *The Sweet Hereafter*; Curtis Hanson, *L.A. Confidential*; Gus Van Sant, *Good Will Hunting*

Amy: OK, I might be a bit biased here but I'm rooting for the home team underdog—I want Egoyan to win. Alas, this will never happen. I think the Oscar is going to go to Cameron. Cameron gave up his salary to complete *Titanic* and the Academy will want to give him a pat on the back. The industry will jump on the chance to make itself appear selfless. There's going to be much ballyhoo about how Cameron struggled to realize his vision.

Jason: Let us merely console ourselves with the thought that there are two filmmakers with Canadian passports nominated in this category and one of them is going to

win. It's just not going to be the one who actually lives in Canada

Best Actor: Matt Damon, *Good Will Hunting*; Robert Duvall, *The Apostle*; Peter Fonda, *Ulee's Gold*; Dustin Hoffman, *Wag the Dog*; Jack Nicholson, *As Good As It Gets*

Amy: All except for the Nicholson nomination, I think this category was well-chosen. *As Good As It Gets* trivialized the true nature of Obsessive-Compulsive Disorder, so I don't want any part of it. Fonda will win in this category and that's OK with me. The Academy is very sentimental when it comes to honoring its icons. They'll certainly take advantage of this opportunity

Jason: Well, Hoffman doesn't stand a snowball's chance in hell even with El Niño factored in. His other two recent films, *Spbere* and *Mad City*, surely left a bad taste in the mouths of most Hollywood execs. Academy voters like seeing ticks and

twitches, which is why Hoffman has earned the statue before—and that is what Nicholson gave them. Of course, his character was utterly despicable and might have stepped on a few too many toes. The winner here is Fonda. He's racked up some sympathy from being ignored for a long time and he gave a damn fine performance in a wonderfully understated film. *Ulee's Gold* was one of the best films of 1997 and it deserved more nominations. Plus, his daughter Bridget staged her own comeback last year, which got his name in the spotlight even more.

Best Actress: Helena Bonham Carter, *The Wings Of The Dove*; Julie Christie, *Afterglow*; Judi Dench, *Mrs. Brown*; Helen Hunt, *As Good As It Gets*; Kate Winslet, *Titanic*

Amy: In this category I'm torn between Dench and Christie, but I think Dench will come out victorious.

ous. I'll kick something if Hunt wins—let's just call her role *Mad About Jack Nicholson*.

Jason: Amy, I wouldn't be so hard on poor Helen Hunt. She did a great job with a rather clichéd character. Another actress would have just tried to make the audience feel sorry for her woes—a sick child, a bad job, really lame dates and having to kiss Jack Nicholson. Helen made her character resilient and got to demonstrate that she has more ability than to look really cute in sweatpants. However, if for some reason she doesn't win this one, it will go to Helena Bonham Carter, who is terribly exciting and urbane and is guaranteed to give a witty acceptance speech. Plus, she was in a film made from a piece of literature, which usually gets Academy voters all revved up. Either way, it's going to

Handicapping the Oscars
continues on next page

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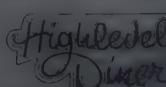
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Violent scenes. 1:45 4:35 7:30 10:40

FILM

Handicapping the Oscars

continued from previous page

someone whose name starts with "He."

Best Supporting Actor: Robert Forster, Jackie Brown; Anthony Hopkins, Amistad; Greg Kinnear, *As Good As It Gets*; Burt Reynolds, Boogie Nights; Robin Williams, *Good Will Hunting*

Amy: Rule out Forster and Kinnear. The Academy loves when bad-boy, has-beens like Reynolds make good—so he might have a chance. Hopkins has the notoriety, the Academy knows he's a good actor so no one will bitch if he's chosen. But I think Williams will win this one. If he does, I won't complain. At least he wasn't spazzing out during the whole movie.

Jason: "It's not your fault. It's not your fault. It's not your fault." No, it definitely won't be Robin Williams's fault if he doesn't win. Although writers Matt Damon and Ben Affleck gave him some pretty cheesy things to work with, Williams created one of the most tortured personas to grace our screens in years. The scene on a park bench when his psychiatrist character deconstructed Will Hunting left me breathless and in tears. It was outstanding acting. However, Williams has already proven his ability to be the best motivational speaker in the world in films like *Dead Poets Society* and *Good Morning Vietnam*. He will likely be shut out because he only expanded on previous efforts, whereas Burt Reynolds wholly reinvented himself. Reynolds staged a comeback bigger than John Travolta's. Although he was inching along, parodying himself in dreck like *Striptease*, he finally got to dig his teeth into a part. He was even so modest as to issue a statement about his em-

barrassment over his role in *Boogie Nights*.

Best Supporting Actress: Kim Basinger, *L.A. Confidential*; Joan Cusack, *In & Out*; Minnie Driver, *Good Will Hunting*; Julianne Moore, *Boogie Nights*; Gloria Stuart, *Titanic*

Amy: I really want Moore to win this one, but she won't. She was the only one who had a really difficult role to play, mother figure of porn stars. She's a great actress and she deserves the Oscar. Cusack will win. The Academy is going to pull another Marissa Tomei and give the Oscar to an actress in a comedic role. It will also show how hip (read sarcasm) they are in their support of alternative lifestyles. Cusack was funny, but I've seen this character from her before.

Jason: I'll be content as long as Minnie Driver doesn't get it. She was the only weak link in the otherwise fantastic *Good Will Hunting*. Thankfully, the buzz around Basinger is too big to ignore. I initially feared the tradition to give this award to a comedic performance

until I caught wind of traditions of giving it to newcomers, like Anna Paquin for *The Piano*, or distinguished veterans, like Lauren Bacall for *The Mirror Has Two Faces*. While Gloria Stuart has the veteran status in her favor, Basinger will ride the comeback trail alongside Burt Reynolds and Peter Fonda. All three took the Golden Globes.

Best Original Screenplay: Ben Affleck & Matt Damon, *Good Will Hunting*; Woody Allen, *Deconstructing Harry*; Paul Thomas Anderson, *Boogie Nights*; Mark Andrus & James L. Brooks, *As Good As It Gets*; Simon Beaufoy, *The Full Monty*

Amy: I want Affleck and Damon to win. These young men wrote a solid screenplay and there was nothing sophomoric about it. Un-

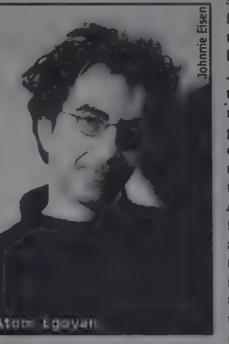
like many young writers, they didn't try to become Tarantino clones. I think their only competition will be Andrus and Brooks but if you've read this entire article, you know how I feel about *As Good As It Gets*.

Jason: I think Woody Allen could submit a grocery list and still get nominated in this category. He's like the Susan Lucci of the Best Original Screenplay, except occasionally he wins. It would be nice to see Simon Beaufoy on the podium, and he does stand a fair chance, since the Academy likes an underdog who succeeds—which *The Full Monty* did in spades. However, the duo of Damon and Affleck were also underdogs to some degree, and the Academy likes pretty faces to win, even in the writing category. Remember, Emma Thompson won this one a couple years ago. I've seen a picture of Beaufoy, and he's not that bad looking, but he's not Damon or Affleck.

Best Adapted Screenplay: Hossein Amini, *The Wings Of The Dove*; Paul Atanasio, *Donnie Brasco*; Atom Egoyan, *The Sweet Hereafter*; Brian Helgeland & Curtis Hanson, *L.A. Confidential*; Hilary Henkin & David Mamet, *Wag The Dog*

Amy: This is a tough one. Spin doctoring is too much of a hot topic for *Wag The Dog* to win. So it either has to be Egoyan or Helgeland and Hanson. I'm putting odds on Egoyan—and his winning would make me blissfully happy.

Jason: OK, here's where our boy Atom has a more level playing field. The race is between *The Sweet Hereafter* and *L.A. Confidential*. Hanson and Helgeland are two guys that have the word "Hack" written on their forehead, while Egoyan bears the word "Artist." Hanson's previous credits include *The Hand That Rocks The Cradle* and *The River Wild*, while in the past year Helgeland gave us *Conspiracy Theory* and *The Postman*. While *Conspiracy Theory* scores points just for the title, *The Postman* could well have been the worst film written since Ed Wood left the land of the living. Egoyan solidly deserves this one. Too bad he won't get it.



CINEMARK THEATRES

\$1.50 ALL SHOWS BEFORE 6 PM \$2.00 SHOWS AFTER 6 PM

\$1.00 ALL DAY TUESDAY!

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MOVIES 12

130 AVE. - 50TH STREET 472-9779

SHOWTIMES EFFECTIVE FRI, MAR 20 - THU MAR 25, 1998

During Spring Break - 10:30 AM - 11:30 PM

Hey what are you doing this spring break - those early mornings? Why not come to Movies 12. We will feature early showtimes starting at 11:00 am. So keep an eye out for Next Weeks Web Page. By now.

keep an eye out for Next Weeks Web Page. By now.

AN AMERICAN WIDOW

U.S. (14A) EXTREME violence scenes. 12:05 1:30 2:30 4:30 6:45 9:45

DEEP RISING

(DTS DIGITAL) Gary violence. 12:00 1:30 5:05 7:35 10:05

DESPERATE MEASURES

(DTS DIGITAL) Gary violence. 12:00 1:30 5:05 7:35 9:45

FALLEN

(DTS DIGITAL) Gary violence. 12:00 1:30 5:05 7:30 9:40

THE LITTLE MERMAID

(ULTRA STEREO) Gary language. 1:30 4:00 6:30

TOPMORROW NEVER DIES

(ULTRA STEREO) Violent scenes. 1:45 4:35 7:30 10:40

CINEMA CITY 12

3633-99 STREET 463-5481

SHOWTIMES EFFECTIVE FRI MAR 20 - THU, MAR 25, 1998,

OPEN DAILY AT 12:30

TOMORROW NEVER DIES PG

Violent scenes. SAT-SUN 11:15 1:15 4:15 7:30 9:40

Midnight SAT only 12:30

FUN MONTY PG

SAT-SUN 11:15 1:15 4:15 7:30 9:40 11:30

Midnight SAT only 12:30

JACKIE BROWN MA

Coarse language throughout.

DAILY 12:30 1:30 5:15 7:15 9:30

HOME ALONE 3 PG

SAT-SUN 11:15 4:15 6:35 9:35 11:30

Midnight SAT only 12:30

KISS OF THE GIRLS MA

No suitable for pre-teens.

DAILY 10:00 11:00 12:00 1:00 2:00 3:00 4:00

Midnight SAT only 12:30

FOR RICHER OR POORER PG

Comedy. SAT-SUN 11:30 12:00 1:30 2:00 2:30

LITTLE MERMAID G

SAT-SUN 12:00 1:30 7:30 9:30

THE JACKAL MA

Brutal violence and coarse language.

DAILY 12:30 1:30 5:15 7:30 9:30

CHECK OUT OUR WEB PAGE AT: WWW.CINEMARK.COM

FILM



THE BIG LEBOWSKI The Coen Brothers are synonymous with twisted and weird—and they don't disappoint here. Who else but Joel and Ethan Coen, the makers of last year's *Fargo*, could seamlessly blend bowling, a group of German nihilists, a man-eating marmot and Saddam Hussein into a complex little mystery all set against the backdrop of early 1990s Los Angeles. Jeff Bridges (*Blown Away*) plays the Laziest Man in Los Angeles. Jeff Lebowski. To you and me he is "The Dude." The Dude's sole ambition is to lay down bowling pins, suck back White Russians and enjoy other diversions, but when he's mistaken for another, wealthy, Lebowski he's roughed up and has his prized throw rug soiled by thugs. The Dude will visit the Big Lebowski seeking compensation. A simple mission to get his rug replaced turns into a paid gig as the Bag Man for the Big Lebowski, whose wife has been kidnapped. The Dude's Vietnam-obssessed bowling buddy Walter—a gun-crazy hooch (John Goodman: *The Borrowers*)—takes charge with a plan to steal the ransom money. Before you know it, nihilists are involved and the Big Lebowski's wife may be missing vital digits from her foot. The Coen brothers are masters at compiling the perfect cast. This one includes Julianne Moore (*Boogie Nights*) as an avant-garde sex artist and John Turturro (*Barton Fink*) in an outrageous role as a Spanish bowler. The plot is convoluted but it doesn't matter. The Coens create such a fun, surrealistic mood that figuring out the details is pointless. Just sit back and enjoy this very funny piece of dementia. Jeff Bridges, who packed on the pounds to play a burned-out bowler, is outstanding and a suitably bizarre soundtrack ranging from *The Sons of Pioneers* doing "Tumblin' Tumbleweed" to songs from Bob Dylan and Kenny Rogers is icing on the cake. This one knocks all the pins over. *********

HUSH You can guess the resolution of this thin thriller before you've even settled into your popcorn. Jonathan Schaech (*That Thing You Do*) has high hopes when he introduces his new fiancée Helen (Gwyneth Paltrow; *Hard Eight*) to his mother Martha (Jessica Lange: *Blue Sky*). Living on her massive but aging estate, the emotionally-disturbed Martha will use every manipulative tactic to break up the happy couple, but not before making certain Helen delivers an heir. Caution: Overacting Ahead. Oscar-winner Lange lays it on thick as an obsessed mother who loves her son just a touch too much. **●**

KRIPPENDORF'S TRIBE A lightweight, mostly brain-dead comedy that stars Richard Dreyfuss (*Mr. Holland's Opus*) as James Krippendorf, an anthropologist whose life is in the tank following the death of his wife. To support his dysfunctional kids, he scams a university for grant money by claiming to have discovered an ancient tribe in New Guinea. Jenna Elfman (*TV's Dennis and Greg*) plays an ambitious colleague who unwittingly becomes involved in his scheme. When she discovers the ruse she'll take her revenge, but not before falling for the good doctor. There are some mildly

DARK CITY Dark City takes us where the sun doesn't shine, into a futuristic landscape where memories are erased, jugged and scrambled by an ominous race of aliens known only

amusing scenes amidst this slapstick nonsense, but there's little incentive to plunk down cash for this quickly-forgotten schlock. Dreyfuss deserves better and appealing as Elfman is, her best work is on the small screen. **●**

PALMETTO A sweaty, coastal Florida town is the setting for the dark, comedic suspense of *Palmetto*, starring Woody Harrelson (*Natural Born Killers*) as Harry Barber, an ex-con determined to go straight. Harry is a former journalist who spent two years in jail, set up for not keeping his mouth shut about corruption in Palmetto. Back in the town he hates, Harry falls prey to the seductive power of Rhea Malroux (Elisabeth Shue: *Leaving Las Vegas*), the wife of a wealthy but dying man who engages Harry in a plan to fake the kidnapping of her stepdaughter. It's a simple job that will net Harry \$50,000. When the plan goes awry and dead bodies begin to appear, the suspicions of Harry's girlfriend (Gina Gershon: *FACE/OFF*) are aroused. Not only is Harry heavily involved in what turns out to be the second-biggest scandal in the history of the town, he's also hired by his brother-in-law, the local District Attorney, to act as a press liaison for the police. Sexual trysts and clever twists abound in this tricky bit of film noir, directed by German filmmaker Volker Schlöndorff (*Handmaid's Tale*). It's earthy, erotic and often very funny, with double-crosses, lies and unimaginably evil schemes the order of the day. Harrelson is an acquired taste, but is in his element here—and a steamy performance from Shue caps off the intrigue. *********

TWILIGHT A cast of veterans shows up-and-comers a thing or two about star quality in this tricky thriller. Paul Newman (*Nobody's Fool*) plays Harry Ross, a retired private investigator who lives with his long-time friend, Jack (Gene Hackman; *Unforgiven*)—a one time movie legend—and his actress wife Catherine (Susan Sarandon: *Dead Man Walking*). Jack keeps a roof over Harry's head and gives him the occasional case to work on, including retrieving his underage daughter from a Mexican holiday. Harry is secretly in love with Catherine and a plan to blackmail his friend leads Harry into a complex murder mystery that casts a shadow over her innocence. Terrific characters and tightly-written, often very funny dialogue drives this story of intrigue. James Garner (*TV's Rockford Files*) gives a superb performance as Harry's longtime friend and Stockard Channing (*Six Degrees of Separation*) rounds out the cast as a police lieutenant and former lover. *********

U.S. MARSHALS Tommy Lee Jones reprises his role as a top-notch con chaser in this follow-up to *The Fugitive* Jones attempts to round up an escaped convict (Wesley Snipes: *The Fan*) with the help of a special officer, played by the nearly comatose Robert Downey Jr. (*Natural Born Killers*). Throughout, the audience is left wondering about Snipes' guilt and Downey Jr.'s motives. Unlike Harrison Ford's character in *The Fugitive*, we're never emotionally connected to the man on the run in this unimaginative sequel. What remains is a hollow, predictable action movie. Only Jones manages to capture any of the essence of *The Fugitive*. **●**

Vue Ratings

- Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts *A Minute at the Movies*, daily at 8:30 p.m. and 9:30 p.m. on K-77. Also catch Todd up TV.
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CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS
444-5467

Showtimes effective
FRI, Mar 20- THU, Mar. 26, 1998.

EATON CENTRE CINEMAS

1000 102 St 101 St 102 Ave. 411-7800

PRIMARY COLORS Daily 1:15 3:35 6:30 9:30 PM. No passes accepted. Coarse language. *PG*

WILD THING Daily 1:15 6:35 7:30 10:00 PM. Sexual content. Coarse language. *PG*

MR. NICE GUY Daily 1:25 4:45 7:30 10:10 PM. Violent scenes. He 7:30 PM show on March 21. *PG*

BORROWERS Daily 1:45 3:45 5:45 7:45 9:45 PM. Violent scenes. Presented in Digital Theatre Sound. He 6:50 PM show on March 25. *PG*

TWILIGHT Daily 4:45 6:50 PM. *PG*

AS GOOD AS IT GETS Daily 12:35 3:25 6:15 9:15 PM. Coarse language. *PG*

THE PLAN IN THE IRON MASK Daily 1:55 3:55 5:55 8:00 9:00 PM. Not suitable for young children. Presented in Digital Theatre Sound. He 6:50 PM show on March 25. *PG*

GOOD WILL HUNTING Daily 1:25 4:45 7:30 10:10 PM. Violent scenes. Presented in Digital Theatre Sound. He 7:30 PM show on March 25. *PG*

WILLIE NELSON Daily 1:45 3:45 5:45 7:45 9:45 PM. Violent scenes. Presented in Digital Theatre Sound. He 7:30 PM show on March 25. *PG*

THE BIG LEBOWSKI Daily 9:00 9:20 PM. Coarse language throughout. Presented in Digital Theatre Sound. *PG*

WEST MALL 5 West Edmonton Mall, Phone 3111 Ext 2-444-1829

HUSH Daily 7:45 9:30 10:45 PM. *PG*

MONSTER HUNT Daily 1:20 2:50 PM. *PG*

AS GOOD AS IT GETS Daily 4:45 6:15 8:00 PM. Coarse language. *PG*

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LISTINGS

AREA 51

OPEN WED-SAT
FROM 8 PM

THURSDAYS:

EDMONTON'S

ONLY

METAL
NIGHT

80'S & 90'S

REQUESTS

DRINK SPECIALS

DOORS AT 8 PM

NO COVER

LIVE
MUSIC
Wed.,
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& Sat.AREA 51
11725B JASPER AVE.
413-9147

alternative

AREA 51 11725B Jasper Ave, 413-0147. Open WED-SAT, 8pm-close. Every WED: Live music. Every THU: Orgasmation plays extreme METAL exclusively. Every FRI & SAT: More insane live music.

THE ARTS BARN 10030-84 Avenue. FRI 20: Sno-Jam IV: Straight Faced, Misdeameanor, Guttermouth, H2O, Jughead's Revenge.

BUDDY'S DANCE PUB 10112-124 Street, 488-6636. Every WED karaoke. Every SAT aft. Pool Tournaments. Every TUES Buddy's Dance Pub

H2O LIQUID BAR 10044-82 Avenue, 488-5579. Every FRI-SAT: Maximum R & B real R & B Rock & Roll/Garage and related from the 50s to almost recent.

KING'S HORSE PUB 4211-106 Street, 988-8881. Every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S 8230-103 Street, 436-4793. Every THU: New York Groove

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrotron with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground, Funkalicious. Every SAT: Groovy Train

THE MARS 10018-105 Street, 415-5084. Every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MICKEY FINN'S 2 Flr, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaRoi

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every SUN: Simpsons King of the Hill X-Files. Every MON: DJ Nik 7 aka. Every TUE: DJ Squirrely B. Every WED: Open Stage Hosted by Doc Aroyo. Every THU: DJ Nik 7. Every FRI: Bands. Every SAT: DJ Goodtimes. FRI 20: Pal Joey, Slow Fresh Oil.

REBAR 10551-82 Avenue, 433-3800. Every SUN: DJ Big DaDa, alternative. Every MON: DJ Red, requests. Every TUE: DJ D. Scrotum Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. WED 1: Veda Hille

REV 10030-102 Street, 423-7820. THU 19: Cadillac Bill & the Creeping Bent, The Maybellines, The Brewtals. FRI 20: Treble Charger, Mollys REach, Bionic. TUE 24: Big Wreck, Nickelback. TUE 24: Big Wreck

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every

MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @*! is Alice

SUBLIME 10147-104 Street, Bsmnt., 905-8024. Every FRI: DJ Raws. Every SAT: Locks Garant.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 459-1542. FRI 27: Natalie MacMaster. SAT 28: The Philosopher Kings

ARTS BARN 10030 - 84 Avenue, 496-5947. SAT 21 (7 pm): Lucas, Ersatz, Water Matrix, Toledo.

BLACK DOG 10425-82 Avenue, 439-1082. EVERY SAT (3-6 PM): HAIR OF THE DOG. SAT 21: GRAHAM BROWN

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT aft: Blues Jam. THU 19-SAT 21: Lou Pride. SUN 22: Backlash, Laminar Flow, Drone. MON 23-SAT 28: John Campbelljohn. MON 30-TUE 31: Johnny V.

BONNIE DOON HALL 9240-93 Street. SAT 21: Full Moon Folk Club: Tim & Mollie O'Brien.

CAFE MOSAICS 10849 Whyte Avenue, 433-9702. SAT 28: Lindy, Randall Stoll.

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Mid-Eastern Music

CITY MEDIA CLUB 6005 - 103 Street, 433-5183. FRI 20: Virgo Rising. SAT 21: Wick, Human Touch. FRI 27: Nathan Tinkham, John Towill. SAT 28: Blues Dance Party: Mr. Lucky

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

COMMUNITY PLACE 39350114 Street, 461-1526. SAT 21: The McDade Family, Maria Dunn.

CORK'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with Josie Oiseau

FIDDLER'S ROOST 8906-99 Street, 461-1358. SUN 29: Tribute to Hank Williams: Jim Gray, Bev Monrow, Joyce Smith.

FULL MOON FOLK CLUB Rivertdale Hall, 9231-100 Ave., 438-6410. SAT 21: Tim & Mollie O'Brien.

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band.

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage

THE HELLENIC-CANADIAN COMMUNITY HALL 10450-116 Street, 472-0532.

SAT 21: Latin Fiesta: America Rosa THE HILLTOP PUB 8220-106A Ave, 468-1777. Every SUN night: open stage with host Chris Smith. FRI 20-SAT 21: The Howard Fix Band. FRI 27-SAT 28: Ben Spencer.

HOOLAHANS 615 Hermitage Rd., 476-6122. Every THU: Blues Jam hosted by Big Guy Slim. FRI 20: Salt Water Soul. FRI 27-SAT 28: Harder & Kappa

JAVA WORLD 10331-82 Ave, 432-7560. Every THU (8 pm): Flamenco Nouveau: D'arcy Greaves, Humbert Medeiros

JOCKEY CLUB 9227-111 Avenue, 477-7144. Have your photo taken with your special person. THU 19: Vocal Open Stage, Croak with Dead Mans Train featuring Members of Disciples of Power. FRI 20-SAT 21: Dean Mans Train, Featuring Members of Disciples of Power

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN (aft): Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LA HABANA 10238-104 Street, 424-5939. FRI 20-SAT 21: Los Caminantes, America Rosa

LIBRARY LOUNGE 11113-87 Avenue, 439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

MISTY ON WHYTE 10458B-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Dan Francis

THE POLISH HALL 10960-104 Street, 451-8000 SAT 21: Lost Boyz, Rascalz.

POWER PLANT U of A, 451-8000. Open to U of A Students, Staff & Alumni & Their Guests. THU 19: Zuckerbaby, Sandbox

REGAL'S CAFE & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam Hosted by Rob & Pops

SARIRENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SIDETRACK CAFE 10333-112 Street, 421-1326. THU 19: RED, Brown Eyed-Susan. FRI 20-SAT 21: Paul James.

MON 23: Open Stage: host: Mike McDonald. TUE 24: Godiva. WED 25: CKUA's R&B Nite: host: Lionel Rault. Mark Sterling. THU 26: Weeping Tree, Kate Fenner & Chris Brown. FRI 27-SAT 28: Ellen McIlwaine. MON 30: Dal Dil Vog. TUE 31: The Gangster-Quitzau Project

THE SUGARBOWL 10922-88 Avenue, 433-8369. SAT 21: The Mike Park Band, Ben Spencer.

THE U OF A Main Floor, SUB. WED 25: Luann Kowalew (12:30 p.m.)

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: <http://www.freenet.edmonton.ab.ca/uptownfc/index.html> FRI 27: Open stage: host: Randy Smallman.

WINSPEAR CENTRE 99 Street, 102

sites, The Kit Kat Club.

classical

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall, 428-1851, ext 229. SAT 21 (8 pm): Dennis Lee & Chee-Hung Toh (piano). THU 26 (7:30 pm): Senior music students from the IB program at Ross Sheppard High School. SAT 28 (8 pm): Gaylene Kong (piano)

ALL SAINTS' ANGLICAN CATHEDRAL 10035-103 Street, ADVANCE TIX 472-2007, 420-1757. AVAILABLE FRI 27: Of Love and Life: Greenwood Singers

CITY HALL City Rm, Sir Winston Churchill Square, 496-8266. SUN 22 (1-3 pm): Cosmopolitan Music Society.

COSMOPOLITAN MUSIC SOCIETY 8426-103 Street, 432-9333. FRI 20: Concert I: CMS Chorus. SAT 28: Concert II: CMS Band and Holy Cross Adult Community Band (Saskatoon).

EDMONTON OPERA Jubilee Auditorium, 429-1000, 451-8000. THU 19: H.M.S. Pinafore

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. Box office, 428-1414.

RUSH TIX: Save 50% Available on Mar. 20 only

Available on Mar. 20 only

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ST. JOSEPH'S BASILICA 420-1757. SUN 22 (3 pm): Sundays at Three: A Pipe Organ Concert with Kenneth Logan.

WINSPEAR CENTRE 99 Street, 102

UPCOMING EVENTS AT NEW CITY LIKWID LOUNGE

MARCH 26

ATTAR & BUXI HYPERPSYCHE

Coming Soon!

WHEAT BUXI CHIEFS

with KING LETTUCE

WEDNESDAYS 9-11 PM Girls Drink

4 Three!

4 HiBalls \$3 ea!

MARCH 19

VERTREK ENSEMBLE

WITH ROBIN HUNTER of the IMAGINEERS

MARCH 20

PAL JOEY

WITH SLOW FRESH OIL

4 BUXI

5 BUXI

Blocks South
of the
Sidetrack Cafe10161-112 ST.
413-4578 for info
I.D. Will Be Required

LISTINGS



Laura Lyon

Sibling revelry... The brother-and-sister duo of Tim and Mollie O'Brien are happily married—well, not to each other (that would just be wrong). They're bringing their eclectic mix of folk-rock, country, bluegrass, gospel and jazz to Bonnie Doon Hall Mar. 21. Their genetically similar voices blend into tight harmonies, accompanied by mandolin, guitar and bouzouki (the instrument that's as fun to say as it is to play—actually, it's sort of like a mandolin with a thyroid condition).

Ave., 428-1414. FRI 20-SAT 21: Triple Concerto, Victims of Us All, Variations on a Memory, A Farmer's Symphony, and Frenergy by composer John Estacio.

club nights

1001 NIGHTS 10018-105 Street, 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPERS Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every TUE-SAT: DJ Kelly

CLUB 2000 10812 Kingsway Avenue, 479-4266. Top 40, dance, techno. Every TUE: Ladies Night. Every THU: Game Night.

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON, WED-SAT: DJ Stretch

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. Every SUN: Live entertainment.

DEVLINS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Service Industry Night

GALLERY LOUNGE Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

KAOS 8770-179 St., 2554 WEM, 486-4805. No cover before 10:00pm. Every FRI: High Frequency. Every SAT: Total K

KEEGAN'S PUB 34 Avenue & 99 Street, 435-4065. Every SAT: Ladies Night

KINGSKNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: Thursday Nite Raw with The Parry Hogs showcasing Edmonton's New Bands. FRI 20-SAT 21: The Rage. FRI 27-SAT 28: Joe Rockhead.

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every MON: DJ Chris "Weirdo" Johnson. Every TUE: DJ Goodtimes. Every WED: DJ Split Milk. Trip-hop, Hip-hop, Ambient. Every THU: DJ Orange County. DJ Goodtimes. THU 19: Vertrek Ensemble, Robin Hunter. SAT 20: Pal Joey, Slow Fresh Oil.

RED'S WEM, 481-6420. Every FRI: Red's Power Party. SUN-FRI: Kenny K's Sounds of the Past & Present. FRI 27:

THE Travoltas

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every SUN: Jaw Night

THE ROOST Private Member's Club, 3045-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: DJ Down-DJ Weena Love. Every SAT: DJ Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @!! is Alice.

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

THE VIPER ROOM 10148 - 105 Street, 420-0695. doors open 9:00 PM; free cover before 10:00 PM. Every THU: Urban Night. Every FRI: Viper Night welcomes UofA and College Students. Every SAT: Ladies Night. FRI 20: Live Concert: Baby Blue Sound Crew

country

109 DISCO THEQUE 10045-109 Street, 413-3476. Every TUE: Country Karaoke & Country Dance

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-FRI: DJ Phi

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. Every THU: Free Dancing Lessons. THU 19-SAT 21: Gypsy & the Rose. TUE 24-SAT 28: Curtis Grumbo. WED 25: Curtis Grumbo-CD Release Party. TUE 31-SAT 4: Five Wheel Drive.

jazz

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz.

CITY HALL City Rm, Sir Winston Churchill Square, 496-8266. SUN 29(1-3 pm): Mboya Nicholson, Kennedy Jenson and the McDade Trio.

DEVLIN'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: acid jazz

DON JOHNSTON'S 10220-103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

FESTIVAL PLACE Sherwood Park, THU 19-FRI 20 (8 am-9:40 pm): Northern Alberta Stage and Concert Band Festival.

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

GRANT MACEWAN John L Haar Theatre, JP Campus, 10045-156 Street, 497-4436. TUE 24: The Guitar Band. WED 25-THU 26: Composition Concert. MON 30: Annual Music Technology Concert.

IRON BRIDGE 12520-102 Avenue, 482-5620. SAT 21: Maureane O'Shaughnessy (Vocals), Charlie Austin (piano). SAT 26: Jody-Anne Wilson (Vocals).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT: John Fisher (keys, vocal) & Christine BEQ (vocals).

LION'S HEAD PUB Coast Terrace Inn 4440 Calgary Trail South, 437-6010. THU 19-SAT 21: Mark McGarrigle. MON 23-SAT 4: Doug Stroud.

PRADERA RESTAURANT Westin Hotel SUN 22: Wayne Feschuk. SUN 29: Harley Symington Duo.

SORRENTINO'S 10162-100 Street, 424-7500. FRI 20-SAT 21: Julie Mahendran, Charlie Austin. FRI 27: Sheri Harrington (vocals, saxophone), Wayne Feschuk (Piano). SAT 28: Sheri Harrington (vocals, saxophone) Bruce Mahesky (piano).

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host Steve Hoy & Pazzport.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. FRI 20: Jerrold Dubuy Quintet. SAT 21: 40 Finger Saxophone Quartet. SUN 22: Littlebirds Big Band Fundraiser. FRI 27: Myra Melford.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 20: Dave Herrick. FRI 27: Bobby Cairns.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 Street, Calgary Trail South, 431-1748. THU 19-SAT 21: A.J. THU 62-SAT 28: A.J.

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHITEY 10341-82 Avenue, 433-9676. Every WED & SAT(af): Robert Walsh & Farley Scott

pop & rock

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: The KGB

BILLY BUDD'S 9839-63 Avenue, 438-

1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 19: Tom Roschkov. THU 26: Jennifer Gibson.

J.J.'S PUB 13160 118 Avenue. FRI 20-SAT 21: Centrifuge.

KING EDWARD HALL 7708-85 Avenue. SAT 21: Grateful Dead Tribute Concert: Knee Deep In Grass, Highway 2, Nonfiction, Mike McGowan, Welfare Tuxedo, Paul Bromley, Corissa, Sound Spun, Bell Jar Blues Band, and more.

KINGSWAY GARDEN MALL HMV. SAT 28 (2 pm): In-store performance & autograph session with Wild Strawberries.

MARIO'S 4990 92 Avenue, 466-8652. Every THU-SAT: Rare Occasion

POWERPLANT U of A, 492-2048. 4000. Open to U of A Students, Staff & Alumni & their Guests. THU 19: Zuckerbaby, Sandbox. SAT 21: Rockin' Highliners.

RED'S WEM, 481-6420. Every SAT: Red's Rebels.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every SUN: Jam Night

SHAW CONFERENCE CENTRE 9797 Jasper Avenue, 451-8000. FRI 27: Headstones, Matthew Good Band, Las Vegas Crypt Keepers. SAT 28: Bad Religion, SNFU, Choke (all ages)

THUNDERDORE 9920 Argyll Road, 433-DOME. TUE 24: Sass Jordan

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazzport.

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/Dance requests. Every MON: DJ Jam, Open Booth. Every TUE: Karaoke/Retro Dance. Every WED: Pum House with Corey Payne. Every THU: Male stripper. Every FRI: Party in Heaven on Cloud 9. Every SAT: Fetish & Fantasy. SAT 21: XII House



EVERY SUNDAY OPEN STAGE NIGHT with EVERETT LAROI

MOLSON MONDAY Pints: \$3.00 "Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY Shots: \$2.70 Cocktails: \$3.20 Corona \$3.00 Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY Pints: \$3.00 Jugs: \$9.00 20¢ Wings

GET BITTEN' THURSDAY Flanagan's \$3.00 Pints \$9.00 Pitchers

FRIDAY Shooter Specials All Day

SUNDAY Import Draft & Bottles On Special



Mickey Finn's Taphouse Open Daily 3 PM - 3 AM 10511 - 82 Avenue

GIRLS
And especially Mature Women

THURSDAY - LADIES NITE

With NUDE Male Strippers SHOW: 10:30 PM

And \$1.50 DRINKS ALL NITE

FRIDAY - HOUSE With DJ ANDY POCKETT SATURDAY - FETISH With JAZZY G. & EDGE

ALWAYS WEAR YOUR WILD SIDE

Great Shows Bar Specials

Sexy Bodys

Go Go's Wild Wear Parties and Themes No Fights

EVERY DAY 1.50 DRINKS 8-10 PM

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109 DISCO 413-3476

109 SL. St Jasper

Restaurants

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- \$\$\$\$ \$30 per & up

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Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ● ○ \$
Benny's Bagels Café On Whyte (10460-82 Ave., 413-0007) For breakfast, lunch, or for a latte or cappuccino after a night out, they have catering and a deli available. Check out their patio for the hot summer days. ○ ● ○ ○ \$
Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ○ ○ \$
Breadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ○ ○ \$
Java World (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large à la carte and traditional coffee menu. Try their Chai tea (a tea of discovery). Catering is available. Live music Thursdays. Free parking at the Commercial Hotel. ○ ● ○ \$

Juliano's Restaurant and Cappuccino Bar (11121-156 St., 451-1117) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends. ○ ● ○ \$
Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates an pleasant inviting environment that encourages conversation...similar to the environment of a coffee shop, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ ● ○ \$
Makapakapeka (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ○ ● ○ \$
Misty On Whyte (10458-82 Ave., 433-3512) Specialty & European coffees, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more. \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ ● ○ \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ● ○ \$
Remedy (6831-109 St., 433-0096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun. 8-1 pm. Fri-Sat 9-2 pm.
Sugar Bowl (10922-88 Ave., 433-8369) The esoteric & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

Waffle House (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghatia, samosas, nan, and roti, Indian sweet maker.
Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BAKERIES

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy, and delicious baked goods, many selections for vegetarians. Live music Wednesdays. ○ ● ○ ○ \$
Oly Onions (10332 Whyte Ave., 434-0LYS) Offering the original "Poutine" with real ingredients. And the largest and best onion cake on the Ave. ○ ● ○ \$
Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ● ○ ○ \$

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghatia, samosas, nan, and roti, Indian sweet maker.
Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The First European café since 1977 and still the only one. ○ ● ○ ○ \$
Café Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ○ ○ \$

Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ ● ○ ○ ○ after 6pm.
Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ● ○ ○ \$

Hatess Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radegast on tap. ○ ● ○ ○ \$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ● ○ ○ \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino,

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ ● Sun ○ ○ \$
Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● ○ \$
Louisiana Purchase (10320-111 St., 420-6777) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat ○ ● ○ \$

CANADIAN

Applebee's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse,

CONTINENTAL (10566-82 Ave., 433-7432) Enjoy excellent European cuisine

EUROPEAN (10566-82 Ave., 433-7432) Enjoy excellent European cuisine

FOOD (10566

LISTINGS

art galleries

shows openings, events, happenings

BEARCLAW GALLERY 10403-124 Street, 482-1204. *I SEE MORE THAN I UNDERSTAND*...New paintings by Saskatchewan artist Arnold Isbister. Opening reception, artist in attendance, SAT, Mar. 21, 2-4 pm.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. An exhibition of paintings and photographs by Edmonton Artist Leida Muehlbachs. Mar. 21-Apr. 3.

LATITUDE 53 10137-104 St., 423-5353. *CONFLUENCE 2*: An interim exhibition of works in progress. An exhibition created to stimulate dialogue within the community for artists to gain commentary on works that are new or unfamiliar and for community outreach involving different communities and/or social political issues. Featuring Chris Saruk-Reid, Stella Kaufman and Nathalie Sheuchuk-Pare. Until Mar. 21. *SPIRITUAL SCHIRMITZL: THE ART OF MANWOMAN*: Using humor and divine inspiration. ManWoman's prints and paintings veer from pop art to personal religious iconography. Opening reception THU, Mar. 26, 8 pm. **GRANT MACLEAN COMMUNITY COLLEGE** Jasper Place Campus, 10045-156 Street, Rm 203. Lecture and slide presentation: MON, Mar. 23, 12:30 pm.

MANIFESTO - CULTURE COUNTER 10043-102 St., 423-7901. *THE FEMINIZATION OF GOD*: Paintings and sculpture by Mariani Taubensee. Mar 17-Apr. 19. Opening reception FRI, Mar. 27, 7 pm. *HIV / AIDS AWARENESS PROJECT '98*: A series of paintings made by Jeff Fletcher (living with AIDS) and commissioned by Richard Hollingsworth (an HIV/AIDS educator living with AIDS) SUN, March 22, 10 am-10 pm. There will be a talk at 2 pm and at 8 pm, both Mr Fletcher and Mr. Hollingsworth will be present for questions afterwards.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. WORKS ON PAPER: by Deidre McCleneghan and Raymond Theriault.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. *THE ELEMENTS: EARTH, WIND, FIRE & CHOCOLATE*: An exhibition showcasing 53 original quilts. Until Apr. 5.

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676. *CARTOON EXHIBITION* by Michael V. Tkaczuk. *ANGELO MARINO L.E.*: Sports figures, prints.

ART BEAT GALLERY 8 Mission Ave, St. Albert Rd, St. Albert, lower level. *AN EXPERIENCE IN LANDSCAPES*: Works by Joe Haire, Sharon Moore-Foster and Kim Christiansen. Until Apr. 4.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq., 6717-177 St, 487-6559. Paintings and sculptures by Jean Birnle.

THE ARTISTS MARKETPLACE Westmount Shopping Centre, 111 Ave, Great Rd., 908-0320. Artists on site every day. Commissions welcomed.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. *LOVE IN THE AIR*: Featuring works by Carol Cairns.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Gallery artists, new work large and small including Jeff Burgess, Rod Charlesworth, Peter Deacon, Darlene Hay, Jerry Heine, Chris Judge, Marie Lannoo, Andre Peterson, Ernestine Tahedi, Bev Tosh and Margaret Vanderhaeghe.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *THE POOLE FOUNDATION GIFT*: Permanent Collection Exhibition. *SOCIAL PROCESS/COLLABORATIVE ACTION MARY KELLY 1970-75*: Kelly's early, collectively produced works; the reconstruction of the *Women and Work* installation and *Post-Partum Document*. Until Mar. 29. *LOOKS LIKE...*: Abstraction as process, Alberta artists twist, blur, blow-up, stretch and rearrange familiar images. Until Mar. 29. *RECENT ACQUISITIONS*: Until Mar. 29. *TITIAN AND LICINIO*: Two Renaissance portraits from the collection of the National Gallery of Canada. Until Apr. 12. *CONSERVING TITIAN AND LICINIO*: Public Lecture, THU, Mar. 26, 7.9 pm. *CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES*

AND TOES! Dress-up and pose for a 19th century portrait. Find the tiny figures hidden in the landscape, sculpt and mold the human body with clay, buttons and beads.

EXTENSION CENTRE GALLERY 8303-112 St., 492-3034. *Painting the Figure in Costume*. Until Mar. 23.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. *PRINTMAKING FROM THE ROYAL COLLEGE OF ART: THE TIM MARA YEARS, 1990-1997*: Curated by Liz Ingram, to be opened by Professor Christopher Frayling. The work of faculty and graduate students from the College's Department of Printmaking. A tribute to Tim Mara including a number of his prints. Until Mar. 29.

FOYER GALLERY Stanley A. Milner Library, 7 Sir Winston Churchill Square. *MODES OF EXPRESSION*: Presented by the Federation of Canadian Artists juries show and sale. The diverse ways in which artists capture their world: people, places, and things. Until Mar. 28.

VUE WEEKLY **VUE WEEKLY** Listings are FREE. Send them by fax to 426-2889, or by e-mail to listing.vueweekly@qwest.net. Deadline is 3:00 p.m. **VUE WEEKLY**

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. Open 11-5 Wed and Sat or by Appointment. *SPRING SHOW '98*: Mar 28-Apr 18. Opening reception SAT, Mar 28, 1-4 pm.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St, 484-8811, ext. 6475. *ATTITUDE ART*: Works by W.P. Wagner High School Art students from Ms. Spector's classes. Until May 8.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-12 St., 426-4180. *TREASURY*: Works by Marcia Adzick; *PRESCRIBING BEHAVIOR*: Works by Fiona Kinsella. Until Mar 21.

IML GALLERY 10624-82 Ave, 433-6834. A selection of oils and acrylics by gallery artists.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave, 452-2208. *INNER ILLUMINATIONS*: A collection of new lyrical works done in calligraphy, water color, acrylic by Alexis Reiter. Thru March.

KAMENA GALLERY I 7510-82 Ave, 944-9497. New works by Wei 1, Wong, Meta Ranger, Wilkie Wong and Helena Ball.

KAMENA GALLERY II 9939-170 St., 413-8362. *ORCHIDS, ORCHIDS...*: 1st Annual Paintings of Orchids by Local Artists. Until Mar. 31.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. *LAUGHTER IS THE BEST MEDICINE - THE ART OF THE CARTOON*: A light hearted look at life through the work of thirteen local artists who are members of The Cartoonists' Union. Yardley Jones, Beth Portman, Dwayne Cannan, James Grasdal, Bill Mackay, Fred Curatolo, Malcolm Mayes, Gerry Rasmussen, Gary Delinsky, Spyder Yardley-Jones, Cathy McMillan, Matthew Brett, and Fiona Yardley-Jones. Until May 2. *Spyder Yardley-Jones, cartooning workshop* Apr. 8.

MISERICORDIA HEALTH CENTRE 16940-87 Ave, 484-8811, ext 6475. NW Corridor, Main Floor: *AN ECLECTIC VIEW*: Recent paintings by Jean Birnle. Until Apr. 29. Dayward Corridor: *IMAGES OF TRAVEL*: Recent work by Allen Ball. Until May 4.

MUTTART CONSERVATORY 9626-96A St., 946-8755. Water colors by J.C. Brager. Until Apr. 3.

OPPERTSHAUSER 5411-51 St. Stony Plain, 963-2777. *INVITATIONAL SHOW*: Various artists and media. Until Mar. 31. *Gallery Restaurant*: Acrylics by Michael A. Miller, Until Mar 29. *Photography* (Cafe Society) by Robert Todrick, Mar 25-Apr 7.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 480-4324. *FACES & FIGURES*: All Member Show - St. Albert Painters Guild. Until Mar. 28.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730, <http://www.compusmart.ca/bogena>. Art Exhibition, works by Michael V. Tkaczuk.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310. *SELECTIONS FROM ARTRENTAL*: Featuring work by Tome Gale Robert Sinclair, Frances Altyn-Arscott, Angela Grootelaar, Sophia Podrahula-Shaw, Ariene Wasalynchuk et al. Until Mar. 28.

ROWLES AND COMPANY LTD.

Coopers 8 Lybrand Tower, Mezz. Level, 10130 103 St., 426-4055. Acrylic on canvas by Steve R. Mitts. New works in acrylic by Angela Grootelaar and Elaine Tweedy. New water colors by Sigrid Behrens. Barb Brooks and Eva Bartel. Artwork for corporate gifts. **OXFORD TOWER**, 10235-101 St. Acrylics by John Freeman. **WESTIN HOTEL**, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmueller.

SCOTT GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. *PRINTMAKING FROM THE ROYAL COLLEGE OF ART: THE TIM MARA YEARS, 1990-1997*: Curated by Liz Ingram, to be opened by Professor Christopher Frayling. The work of faculty and graduate students from the College's Department of Printmaking. A tribute to Tim Mara including a number of his prints. Until Mar. 23.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists, along with guest artist. *ALBERTA SPLENDOUR*: Highlighting works by Louise Crawford.

VANDERLEELIE 10344-134 St., 452-0286. *GALLERY I*: Solo exhibition of new floral paintings by Colette Nilsen. *GALLERY II*: Works on paper by Jim Davies, Jonathan Forrest and Gregory Hardy. Until Mar. 24. *GALLERY I*: New paintings by David Alexander, Gregory Hardy, Johnathan Forrest. *GALLERY II*: *The Madonna* a series of photos by Rudolf Zwamborn. March 25-Apr 14.

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave., 424-0839. *INSIDE/OUTSIDE PART II* (another look at the Face in the Mirror): by mask-maker Randall Fraser. Until Mar. 21.

WEST END 12308 Jasper Ave., 488-4892. *NEW FACES*: Featuring a collection of work by artists new to the gallery. Brian Atyeo, John Cox, Mary Pavey, Bruce Steinhoff, Willem Verhilst and Wendy Walgate. Until Apr. 4.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J. PARENT, e-mail: parent@compusmart.ca; Website: <http://www.compusmart.ca/ca/pparent>. Pierre Joseph Parent, photography (R)

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK http://lourlour.com/compuserve.com/homepages/gilan_digital/kirsnak.htm. featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/d298>. Edmonton artist uses a fresh approach in the world of Fantasy and Surrealism.

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK http://lourlour.com/compuserve.com/homepages/gilan_digital/kirsnak.htm. featuring sculptures by artist Kirsten Zuk.

EDMONTON AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

EDMONTON RAILWAY MUSEUM 24215-34 St, 472-6229. Housed in the railway station built at St Albert in 1909.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY 87 Rutherford South, U of A, 492-7928. *AN EXQUISITE AND RATIONAL ENJOYMENT*: Early travel books and Baedeker guides. Until the end of May.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, natural trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES 8 MUSEUM McKay Ave, Sch, 10425-99 Ave., 422-1970. *THE EDMONTON SCHOOLBOYS BAND (1936-1969)*

EDMONTON NUMISMATIC SOCIETY Convention Inn, 4404 Calgary Trail, 496-6602. SAT 28 (10 am-6 pm) & SUN 11 (10 am-4:30 pm): Coin and Stamp Show

EDMONTON SPACE & SCIENCE CENTRE 451-3344. *IMAX THEATRE: MISSION TO MIR*: Until Mar 26; *EVERSI*: Mar. 28-Apr. 5, Apr. 10-13; Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

HOME & GARDEN SHOW Northlands Agricorp, 459-2008. For workshops, exhibits, presentations, what's hot and the latest in home fashions for every-

craft shows

STRATHCONA PLACE ART GALLERY

10831 University Ave., 433-5807. *THE SPRING DEBUT*: Exhibit of the Centre's arts and crafts. Until Apr. 3.

UCWLC ARTS AND CRAFTS MUSEUM 10285-97 St, St. Josaphat's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

EDMONTON JOHN HOWARD SOCIETY PRESENTS: 2nd Annual Variety Show

Wed, March 25, 1998 Garneau Theatre

8712 - 109 Street

Reception at 6:30 PM

Show at 7:00 PM

Master of Ceremonies

Bill Laing

Tickets are \$25.00 each and include:

- ◆ Champagne Reception
- ◆ Great Entertainment
- ◆ Door Prizes
- ◆ Coffee & Desserts

Proceeds to the Victims' Assistance Program

live comedy

RED'S WEM, 481-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every TUES: Hypnotist

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045-155 St., JP Campus, GMCC, 497-4416. FRI 27-SAT 28: 8 pm; *The Thinner the Air...* Choreography by Tania Alvarado & Kathy Ochoa.

VINOK FOLKDAKENSE ENSEMBLE Myer Horowitz Theatre, 454-3739. SAT 28-SUN 29: 8 pm; *Roaming Spirit*: tracing the history of the gypsies.

WAAJO AFRICAN DRUMMERS AND KEKELE DANCERS Convocation Hall, Arts Bldg, U of A, 420-1757, FRI 20:

West African Musical Crossings.

High Lights

Thursday March 19

CADILLAC BILL & THE CREEPING BENT The Rev, 1030-102 St., 423-7820. With the Maybellines and the Brewtals Cadillac Bill, a stripped-down combo feature rockabilly, Dave the Cat on Lead Guitar, Mean Eddie on Bass and Daddy DeVille on Drums.

Friday March 20

THE JERROLD DUBKY QUINTET The Yardbird Suite, 10302-86 Ave., Join Jerrold for an evening of jazz with Jerrold on Tenor saxophone, Ross Ulmer on trombone, Kodi Hutchinson on bass, Lyle Molzan on drums and Chris Andrew on piano. TIME: 8 pm (doors); 9 pm (show); TIX: \$5 (members); \$8 (guests).

VIRGO RISING The City Media Club, 6005-103 St., Lower level of CKER Bldg., 433-5183. With special guests George Halkyard & the Twisted Pickers. The four women members of Virgo Rising blend folk traditional, original and contemporary songs. TIME: 7 (doors); 8 pm (show); TIX: \$8 (members); \$10 (non-members).

Saturday March 21

CALVIN VOLLRATH—TAPE RELEASE PARTY & DANCE Festival Place, Sherwood Park, 449-FEST(3378). World-class fiddling with charm and fun world fiddle champion Calvin Vollrath celebrates the release of *Thanks to Emma and Jiggin'* at the OK Corral. Special guests Fiddler April Verch, the dance group Les Tourbillons and fiddlers Alfie & Byron Myhre. TIME: 7 pm. After the concert stay for an old time dance with more great music. TIX: \$20 (everyone who attends receives their choice of one of Calvin's new tapes).

EDMONTON'S GRATEFUL DEAD TRIBUTE CONCERT King Edward Hall, 7708-85 Avenue. Some of the many bands and performers are: Knee Deep In Grass, Welfare Tuxedo, Nonfiction, Bell Jar Blues Band, Highway 2, Mike McGowan, Papa Vein, Paul Bromley, Corissa, Flying Saucer Moonship, Soundspun, and more... TIME: 12 noon; TIX: \$5 (adv at Shine-on T-Shirts); \$7 (doors)

INTENTIONS OF MURDER (Akai Satsui) Zeidler Hall, Citadel Theatre, 9828-101 Ave., 425-9212. One of Shohei Imamura's greatest films. A Japanese woman is an ordinary housewife who challenges the abuses of northern Japanese family structures in which women only have power through their sons. Japanese with English subtitles. TIME: 9:15; TIX: \$5 (new member); \$3 (member).

WICK The City Media Club, 6005-103 St., Lower level of CKER Bldg., 433-5183. Wick is a new experimental and progressive 5-piece band, the compositions comprise of rock, blues, jazz, country and classical. Also playing are Human Touch, a three-piece ensemble who focuss on acoustic music. TIME: 8 pm (doors); 9 pm (show); TIX: \$3 (members); \$5 (non-members).

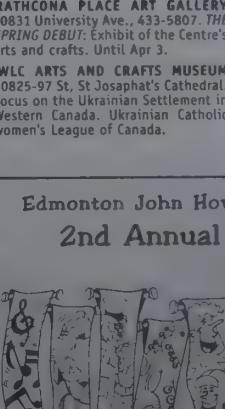
Sunday March 22

LITTLEBIRDS BIG BAND FUNDRAISER

The Yardbird Suite, 10203 86 Ave., 432-0428. All of the proceeds from this concert go towards helping the Littlebirds record their first CD later this spring. TIME: 7 pm (doors); 8 pm (show); TIX: \$15 (members); \$20 (guests).

Tuesday March 24

SASS JORDAN IN CONCERT The Thunderdome, 9920 62 Ave, 433 DOME. With the release of her new album "Present", Sass Jordan brings a personal freshness to her song-writing, arrangements and vocals. TIX: \$14.95.



For tickets,
call 428-7590!

"Daughter is the Best Medicine!" The Art of the Cartoonist. A new exhibit at the McMullen Gallery, located on the main level of the U of A Hospital, showcases some of the best Edmonton cartoonists have sketched over the years. Included are the Journals of Malcolm Mayes, the sons of Fred Lurato, Yardley Jones, Iona Roy, Jones, Spyder, Yardley Jones, Gerry Rasmussen, Cathy McMullen, Beth Portman, Bill Mackay, Matthew Brett, Dwayne Cannan, Gary Delaney and, of course, Voe's own James Grasda. Make sure to check out a selection of his favorite *Hey Eddie's*.



one thinking about home renovations. THU, Mar 19-SUN, Mar. 22.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century. SUN 22: Soup & Sourdough. SUN 29: Candle Dipping

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

MUSSE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **WILD IN THE CITY:** a travelling exhibit from Ottawa's Canadian Museum of Nature. Until Mar. 21.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **JOURNEY INTO SPRING:** Until April 26. **AFRICAN VIOLET SHOW:** April 4, 5.

PROVINCIAL ARCHIVES 12845-102 Ave., 427-1750. **LIVING IMAGES FROM THE PAST:** Native artifacts from southern Alberta and portraits by artist Nicholas de Grandmaison. Until Mar. 29.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl West: **SYNCRUDE CANADA ABORIGINAL MUSEUMS GALLERY:** Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. **INSECTINSIDE:** Art exhibit. Until Apr. 26. **EARTHQUEST:** The Challenge Begins: Teaches children about their power to make positive choices that impact the environment. Until Apr. 26. **FROM MINNOWS TO MONSTERS:** The fish of Alberta. Until Sept. 7.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

Rutherford House 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE STRATHCONA COUNTY HERITAGE MUSEUM 913 Ash Street, Sherwood Park, 467-8088. **STRATHCONA - A MEDICAL HISTORY: MEDICINE CABINETS & HOUSE CALLS:** Until Mar. 31.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912). FRI 27-SUN, Apr. 5: Spring Break: "Shell we" Scavenger Hunt

IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals.

film

GARNEAU THEATRE 8712-109 Street, 433-2212. FRI 20-THU 26: *Oscar and Lucinda*

METRO CINEMA Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 20-SAT 21 & FRI 27-SAT 28: *Figs, Pimps & Pornographers:* Eight Newly Restored Prints of Classic Films by Shohei Imamura. FRI 20: *The Ballad of Narayama* (7 pm), *Stolen Desire* (9:30 pm); SAT 21: *The Insect Woman* (7 pm); *Intentions of Murder* (9:15 pm).

PROVINCIAL ARCHIVES OF ALBERTA'S 14TH ANNUAL FILM NIGHT Provincial Museum Auditorium, 12845-102 Ave., 427-0568. FRI 20 (7:30 pm): "The Movie Man Comes to Town". Experience 1930s style entertainment when the travelling movie man brought films to rural Alberta.

lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CANADA TIBET COMMITTEE (Starting in front of Earth's General Store) 10832-

TIX ON THE SQUARE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.

• **Magnificent Masters Series:** the ESO with violinist Konstanty Kukla at the Winspear Centre, RUSH TIX AVAILABLE FOR THE FRI, MARCH 20 PERFORMANCE ONLY.

• Quantum Theatre, *Possible Worlds* at the Strathcona Arts Barns, until March 21.

ADVANCE TIX...

• *Making A Dying*, a new comedy by MRB productions at the Kaasa Theatre, March 24-29, 8 pm. Weekend matinees.

• **Sundays At Three:** Pipe Organ Concert featuring Michigan organist Kenneth Logan at St. Joseph's Basilica, 10044-113 Street, March 22, 3 pm.

• **Vinocok Folkdance Ensemble, Roaming Spirit** at the Myer Horowitz Theatre, March 28, 8 pm and March 29, 2:30 pm.

• **Greenwood Singers, Of Love and Life** at All Saints Cathedral, March 27, 8 pm.

• **Creating Winning Magazines**, a seminar presented by The Alberta Magazine Publishers Association at the Alumni House, U of A, March 21, 9:30 am-4:30 pm.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays. Hours: Mon 9:30-2 p.m.;

Tue-Thu 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

82 Ave-walking east along Whyte Ave, 426-6682. SAT 21: Parade and Rally for a FREE TIBET, 1 pm.

CITY HALL Sir Winston Churchill Square. THU 19: Salute to Excellence Awards, 7:30-10 pm, (496-6159). FRI 20: International Day for the Elimination of Racial Discrimination, 12-1 pm, (413-6159); Boys and Girls Clubs Awards, 6-9:30 pm; (422-6938).

EDMONTON ESKIMO FAN CLUB South Clareview Community League Hall, 3250-132 A Ave, 465-3000. Second annual general meeting and pot luck supper, silent auction and dance.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes; Group for gay men/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, "496-1806. Every 3rd WED of each month: Edmonton FreeNet Classes, "pre-register

HOPE FOUNDATION HOPE HOUSE 11032-89 Ave, 492-1222. THU 24 (7 pm): *Getting to Know Your Mind Through Your Body: Tapping the Mind/Body Connection*, presented by Wendy Edey, M.Ed., C.Psych. *Connecting with Body Wisdom Through Art*, presented by Leslie Crawford, Ed.D. (free admission)

IDYLWYLDE LIBRARY 8310-88 Avenue, "421-1745. Every second FRI FreeNet Instruction, "pre-register

OXBRIDGE PLACE 9820-106 Street. FRI 20 (noon): Stop the Grizzly Bear Hunt in Alberta.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, "pre-register

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 19-FRI 20: Take the Teror Out of Our Technology.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM, How to make money on the Internet.

literary

ASCENDANT BOOKS 10991 - 124 St., 452-5372. SAT 28 (1-4 pm): Skye MacLachlan, talking about Feng Shui, the Chinese art of proper placement within the home.

CONRAD'S SUGARBOWL 124 St. 451-1668. THU 19 (7 pm): Storytelling Night.

CHAPTERS West Side, 9952-170 St., 487-6500. FRI 20: Poetry Reading 7:30-9 pm. THU 24: To discuss the Jane Urquhart novel *Way* 3277 Calgary Trail, South, 431-9694. FRI 20: The Odes of March, poetry reading, 7 PM; SAT 21: Odes to March, poetry reading, 2 PM. THU 24: Marshall Navy, reading and book signing, *Trailblazers of Canadian Immigration*, 7:30 pm. WED 27 (7:30-9 pm): Drop-In and talk. Discuss Frank McCourt's *Angela's Ashes*.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings

ORLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 27 (7:30 pm): E.D.

Blodgett, reading from *Apostrophies II*.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM, monthly: "Red Herrings" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four evenings for Book Lovers, 7:30 PM. THU 26: One Who Looks Through a Crack: *The Spy in Fiction*, 7:30-8:30 pm.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10-11:30 pm.

U OF A Education South Building, 87 Ave, 412 St, 439-7814. FRI 27 (7 PM): Writers circle (7PM). Presented by Canadian Authors Association, Alberta Branch, (8 PM) Authors and Bookstores - A Match Made in Heaven, Sharon Budnichuk.

U OF A LIBRARY Lower Floor, Cameron Library, THU 19: Booksale of used and discarded books

WINDSOR PARK COMMUNITY LEAGUE 11840-87 Avenue. TUE 24 (7:30 pm): "The Myth of The Good Corporate Citizen", Author Murray Dobbin talk.

special events

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CITY HALL City Room, 422-5753, WED 25 (7-10 pm): Northeast Youth Teens Project Auction.

THE EDMONTON COMMITTEE OF CANADIAN CROSSROADS INTERNATIONAL (CCI) Hazeldean Community League, 9630-66 Ave., 432-1154. SAT 28: Annual International Dinner and Auction fundraising event.

THE EDMONTON COMMUNITY LIVING SOCIETY Royal Gardens Community Hall, 4030-117 Street, 424-3040. FRI 27 (7-10 pm): Spring Fling dance open to all individuals with or without a disability.

A NIGHT AT THE OSCARS The Beverly Hills Ballroom of the Fantasyland Hotel, 492-0354. Presented by the Alberta Lung Association. Watch the awards presentations live on enormous projection screens. Enjoy a gourmet dinner and listen to Tommy Banks and his Trio. Phone for more info. Mar. 23.

MRS. WARREN'S PROFESSION The Cita del Theatre, 425-1820. By Bernard Shaw. Mrs. Warren is a very successful business woman who has correctly raised her daughter Vivie and given her a Cambridge education. When Vivie discovers the source of her privilege she is outraged! An explosive battle erupts between a mother & daughter torn apart by prostitution and morality. Mar. 21-Apr. 12.

MUSH Celebrations. There here! Hawkeye and the gang from the 4077TH M.U.S.H. ready to operate on our funny bone. So hold on to your oxygen masks. Mar. 27-May 31.

ONE FOR ALL Kaasa Theatre, Lower Level, Jubilee Auditorium, 432-9483. Presented by Stage Polaris, from the novel, *The Three Musketeers*, by

RUSH TIX AVAILABLE

TIX

sports

HOCKEY EDMONTON OILERS Edmonton Coliseum, 414-6650. SAT 21: Oilers vs S. Louis, 8:30 pm. SUN 22: Oilers vs NY Islanders, 6 pm. WED 25: Oilers vs Washington, 7 pm; FRI 27: Oilers vs Buffalo, 7 pm. MON 30: Oilers vs Calgary, 7 pm.

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing. Weekend harness racing

SOCCER DRILLERS Coliseum, 471-KICK.

17th anniversary, Edmonton Hispanic Bilingual Association

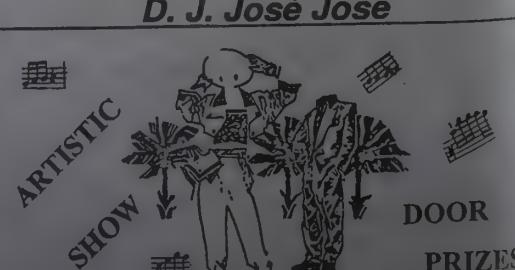
LATIN FIESTA

Young, electric, hot rhythms by the live band ensemble

AMERICA ROSA

with a double-header to match - the dynamic local sensation

D. J. José José



SATURDAY, MARCH 21, 1998

After 8:00 P.M. Hellenic-Canadian Community Hall 10450 - 116 Street

Advanced Tickets: \$10

At the Door: \$12

TEL/FAX: 472 - 0532

www.planet.aon.net/~sba

TUE 24: Drillers vs Montreal, 7:05 pm SUN 29: Drillers vs Cincinnati, 6:05 pm.

theatre

THE DAY BILLY LIVED 448-9165. Presented by Azimuth Theatre. By Christopher Craddock.

DIE NASTY Varconna Theatre, 10329-83 Ave. 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

FOUR FUNERALS & A WEDDING Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. The "dead" centre of Edmonton there lies laughter, music & romance, "of course" Why not join us in this ceremonial chaos that will leave you "in stitches" The "morgue", the merrier! Until April 12.

HONKY & POKI VARIETY HOUR Varconna Theatre, 10329-83 Ave. 433-3399. It's Hip-Hip-Huzzah time where all systems are go, all hands are on deck and every good boy deserves favour! Every SAT night @ 11PM, until July 25.

INTIMACY MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901 Presented by Axis Theatre. A transition play for 3 actors and an audience.

Mar. 19-21.

MAKING A DYING Kaasa Theatre, 420

1757. By Marion Brenner. Set in the Third Cup, a coffeehouse, the play highlights the comic frustrations of seven career challenged individuals.

March 24-29.

MASTER CLASS The Citadel, McLab Theatre, 9828-101A Ave., 425-1820. By Terrence McNally. An operatic revelation inspired by a series of master classes the great diva, Maria Callas conducted at Juilliard toward the end of her career. This play exposes conflicting aspects of the turbulent woman known to her adoring fans as La Divina.

Mar. 21-Apr. 29.

MRS. WARREN'S PROFESSION The Cita del Theatre, 425-1820. By Bernard Shaw. Mrs. Warren is a very successful business woman who has correctly raised her daughter Vivie and given her a Cambridge education. When Vivie discovers the source of her privilege she is outraged! An explosive battle erupts between a mother & daughter torn apart by prostitution and moral.

ity. Mar. 21-Apr. 12.

MUSH Celebrations. There here! Hawkeye and the gang from the 4077TH M.U.S.H. ready to operate on our funny bone. So hold on to your oxygen masks. Mar. 27-May 31.

ONE FOR ALL Kaasa Theatre, Lower Level, Jubilee Auditorium, 432-9483. Presented by Stage Polaris, from the novel, *The Three Musketeers*, by

RUSH TIX AVAILABLE

TIX

LISTINGS

Alexandre Dumas, adapted by playwright Robert Clinton. In a 19th century Parisian hospital the patients use the story of the musketeers to act out their own passion for life. Until Mar. 22.

POSSIBLE WORLDS The Fringe Arts Barns, 10330-84 Avenue, 448-9000. Presented by Quantum Theatre. The concept of parallel realities comes to life when a young couple negotiate their way through a series of simultaneous relationships. Meanwhile, a pair of bizarre murders leaves a pair of detectives struggling with a multitude of questions, but few, if any, answers. A metaphysical murder mystery and a sci-fi love story. Until Sat, Mar 21.

READINGS Workshop West Theatre, 10316-103 Street, 433-1791. Presented by The Alberta Playwrights Network and the Playwrights Union of Canada. Stewart Lemoine, Marty Chan and Katherine Koller will be reading from their plays. Fri, Mar. 20, 7 PM.

THE SHADOW OF A GUNMAN Varsona Theatre, 10329-83 Ave, 492-4244. Presented by Wilde Geese Theatre. By Sean O'Casey. A percentage of the gate receipts from the performances at the Varsona Theatre will be donated to the Canadian Cancer Society to assist in Cancer research. There will be a 2 pm Matinee, Mar 21 to raise funds. A comedy with a tragic twist. The heroine falls for a poet who she believes to be a romantic hero but who just does not measure up. Until Mar. 22.

SONGS FOR SINNERS Catalyst Theatre, 8529-103 Street, 431-1750. Presented by Catalyst Theatre, a new project from Jonathan Christenson and Joey Tremblay inspired by the Seven Deadly Sins. A dark comedy, offbeat musical that looks beyond traditional notions of laziness and explores its deeper manifestations in contemporary Western Canadian society: ennui, the struggle for meaning, indifference and despair. The first stage of work on Songs for Sinners runs March 25-29, Apr 1-5.

STAR TRAX II - TIME WARP Jubilations, WEM, III, Upper Level, 8770-179 St., 484-2424. Join us at the retirement dinner for the greatest starship captain of all time. Laugh along with his old shipmates. But their adventures are not over. Strange aliens need our heroes help. Until Apr. 12.

SUNRISE Timms Centre for the Arts, 112 St., 87 Ave., 492-8710. Presented by Studio Theatre. Set in south Australia. Returning to celebrate their father's birthday are the three children. Powerful feelings of love, anger, jealousy and hope surface as the Easter weekend progresses. Mar. 26-Apr. 4.

THAT WOMAN 10708-124 Street, 453-2440. Presented by Theatre Network. By Quebecois playwright Daniel Daniell, translated by Linda Gaboriau. In the wake of church interference in a young

woman's life, beauty, innocence, desire and forgiveness struggle for survival. March 24-April 5.

THEATRESPORTS 10329-83 Ave, 448-0959. Rapid Fire Theatre Theatresports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show, Every Fri's @ 11 pm,

THE THREE MUSKETEERS Kaasa Theatre, lower level of the Jubilee Auditorium, 11455-87 Ave., 432-0925. By Susan N. Woywitka. An adventure of intrigue, courage, and love. Set in a 19th century hospital, the patients read Dumas' thrilling tales as part of their treatment, and in their imaginations bring the exploits of the famous Musketeers to life. Until Mar. 22.

TIGER'S HEART Walterdale Playhouse, 10322-83 Ave., 424-0839. By Kit Brennan. Based on a true story, a woman assumes the life of a man, becoming Dr. James Barry, a British Army doctor in the South Africa of the 1820s. Until Mar. 21.



variety

KINGSKNIGHT PUB 9234 Ave, 433-2599. THU 19, & 26: Hypnotist, Sebastian Steel.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM

THE NODE ROOM Circle Square Plaza, 118 Ave St. Albert Trail, 431-9982. Internet access. Multiplayer computer gaming.

RED'S WEM, 481-6420. Every THU: Ladies Night. Every FRI: Atomic Improv.

RIVER VALLEY Edmonton, 496-7275. Edmonton Community Services has closed four public outdoor rinks for the season: The Victoria Oval, William Hawrelak, Rundle Park and Millwoods rinks.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night

SHAW CONFERENCE CENTRE 9797 Jasper Ave, 468-2268. SAT 4-5 PM (5-6 PM): Edmonton Cat Fanciers Cat Show.

TIMMS CENTRE FOR THE ARTS 87 Ave 112 St., 492-2273, 492-2495. SUN 29(1-4 pm): Open House: Planning a Wedding, with wedding specialists, catering.

workshops

ALBERTA MAGAZINE PUBLISHERS ASSOCIATION 6th Fl, 815-1 S.W. Calgary, 4093-262-0081. SAT 21: Conference: Create Winning Magazines.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq,

6717-177 St., 487-6559. Art classes available

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner water color class, call for info.

MILLWOODS WELCOME CENTRE FOR IMMIGRANTS 4239-23 Avenue, 424-3545. Creating a Circle of Understanding, SAT 21. Pre-register

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Phone for information on painting, drawing and sculpture classes and workshops for kids and adults.

INDIGO 12214 Jasper Ave, 452-2208. THU 19 & 26: Chigiri-e, Terry O'Connor. SAT 21-SUN 22 (10 am-3 pm): Papermaking: Totally Recycled. SAT 28 (10 am-3 pm): Paper casting

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. A new dance and arts school. *Krafting for Kids*, classes run while the adult classes run.

PROGRAM FOR YOUTH Lokken Associates, 424-8985, Suite 1360, 10665 Jasper Ave., Ph. Karen at 424-9895, for more info. B Y O B (BE YOUR OWN BOSS) Business development program for youth starting March.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief. SUN 22 & 29 (1-4 pm): Introductory Relief

SUBTEXT The Subversive Textile Association of Artists, #413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills), 7:30 PM.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU: Pre-School Storytime, 10:30 AM, 3-5 yrs. SAT 21: Puppet Bunnies. MON 30-FRI 3: Catch the Wind. MON 30: Koi-Nobori Carp. TUE 31: Matsuri Chains. WED 1: Matsuri Tassels

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, "pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. *pre-register.

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. *pre-register. SAT 21: Royal Treats, 2 pm.

CHAPTERS West Side, 9950-170 St., 487-6500. Every TUE (10:30-11:30 am), THU (1:30-2:30 pm). THU: 19: Murmel, Murmel, Murmel. TUE 24: Pigs. THU 26: Love you forever.

CHAPTERS 3227 Calgary Trail South, 431-9694. Every Mon-Fri: story times in the "My Books" children's section, 10:30 am; Sat/Sun 10:30 & 2:30 PM. SAT 28: Marilyn Reynolds (author) reading from *Bell's Journey* and others.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing Time Machine & Much More! Sat. Art Classes for kids ages 4 and up. CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES! Something on Sundays weekly event will have extended hours in 1998. From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission. SUN 22: Body as artwork, 1-4 PM. SUN 29: Eye Spy, 1-4 PM.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Fabulous Faces in Clay, (6-8 yrs), Apr 18-May 9, SATs, 9-11 am. Wacky Mobiles, (9-12 yrs), Apr 21-May 12, TUES, 7-9 pm.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every THU: Time for Twos, 10:15 AM, *pre-register. Every TUE & WED: Storytime, 10:15 AM, 3-5 yrs.

*pre-register. MON 30-FRI 3: Spring Break Bonanza, 2 pm. TUE 31 & FRI 3: Easter Egg Pinata, 2 pm. TUE 31: Mystery of the Purloined Parrot - Who Dunnit? 2 pm.

IDLWYLD LIBRARY 8310-88 Avenue, 496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register. Every WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school storytime, 3-4-5 yrs. *pre-register. MON 30, WED 1, FRI 2: Spring Break Multicultural Crafts, 2 pm.

JOHN JANZEN NATURE CENTRE Fort Edmonton Park, Fox Dr., Whitemud Dr., 496-2939. MON 30: SPRING ADVENTURES: Nature Kids Club. Discover the wilds of Edmonton. TUE 31: DINO-DAY: Nature Kids Club, A day about dinosaurs!

JOHN WALTER MUSEUM Kinsmen Park, 9100 Walterdale Hill, 496-4852. SUN 22: Soup and Sourdough. SUN 29: Candle Dipping

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM, SAT 28: Junior Edmonton Stamp Club: Spring Stamp Show at the WEM.

MARS HILL CENTRE 435-0202. THU evenings (Mar 19-May 7), help for "High Stress" kids. Confident Kids: Kids that may have experienced one or more of the following issues in their lives: divorce, death of a parent or sibling, physical, emotional or sexual abuse or the stresses of a new baby in this generation. *pre-register

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register. Every FRI: Time for Twos, 10:15-10:45 AM; *pre-register. SAT 21: Future Scientists' Club: Science Activities, 2-3 pm.

PENNY LIBRARY (ABBOTSFIELD MCKEE) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: Time for Twos, 10:15 AM *pre-register. Every WED: Storytime: 10:15 AM & 2:15 PM, 3-5 yrs. *pre-register. Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs. *pre-register. TUE 31: Spring Break Frivolities, Crime Hunters, Inc., 2 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every TUE & THU: Pre-School Storytime, (Until Mar 24)*pre-register. Every TUE: Baby Laptime (Apr 14-May 12). MON 30-FRI 3: Spring Break at Southgate Library.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. Every THU: Storytime for pre-schoolers (Until Apr 30): 3-5 yrs. *pre-register. SAT 28: Easter Puppet Show, 1 pm. MON 30-SAT 4: Spring Break Craft Table.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, Library Theatre, 496-7000. Every FRI: Drop-in Film Program, 10:30 am, 3-5 yrs. Every WED: Time for Twos, SAT 21-SUN 22: Spring Showers, 1:30 pm.

STRATHCONA LIBRARY 8337-104 Street, 496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs.

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU: Pre-School Storytime, 10:30 AM, 3-5 yrs. SAT 21: Puppet Bunnies. MON 30-FRI 3: Catch the Wind. MON 30: Koi-Nobori Carp. TUE 31: Matsuri Chians. WED 1: Matsuri Tassels

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Classifieds

• DEADLINE for Classified advertising - 3:00 PM • Monday before publication.

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ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing.

Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.

• Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

ARTISTS TO ARTISTS

DRAW 'TILL YOU DROP FOR ARTISTS: Sun, Mar. 29. Non Instructional drawing from the model, 9 am-6 pm. For more info call Ross at 489-4400. #00329

The "Group of Several" photographers collective is looking for portfolio submissions for membership. For more info call 988-4915.

The Kamena Gallery II is now looking for artwork for the September show. "The Myth of Male Power". The 1st show was a smash hit, so we're planning the next. Be brave & controversial. Call Rick at 413-8362. #00319

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ARTISTS TO ARTISTS

THE WORKSneed artifacts for a TEMPORARY FROZEN ICE TIME CAPSULE: Hunting and butchering tools, rifles, knives bows, arrows, traps, personal items, clothes, etc. All items welcome, antiques and old items preferred. All will be returned. Please bring your submissions to The Works on the Main Fl. 10020-103 St., Downtown Edmonton, For more info, call Shelley or Ray at 426-2122.

CALL FOR PROPOSALS: FAVA - the Film & Video Arts Festival - Call for film/shorts/feature/television/TV or performance proposals from Alberta artists for its Sept. 1998 Group Multi-media exhibition **THIN LIMITS**. Deadline, April 15, 1998. Proposals must include 2 or more mediums, one must be audio visual/electronic media art. #0019-9415

The Alberta Society of Artists Annual Membership. June 14, 1998 deadline. Call Peggy 456-8708 for application. Visit our website www.artists-society.ab.ca. #0019-0414

Willing to teach artwork **FREE** in exchange for drafting table and a place to work. Call 424-0613, leave message. #0019-0414

Looking for rehearsal spot once or twice a week, cheap and a.s.a.p. (will share gear with other) 971-0803. #0019-0414

Volunteer hip-hop dancers needed. Funky Jazz dancers welcome. Serious with flexible schedule. For video projects. Max. Height 5'4" (girls) & 5'8" (guys). For more info call Moon at 459-5234. #0019-0414

THEATRE NETWORK calling for and accepting submissions from young writers for its **Syncrude Next Generation Arts Festival**. We are looking for the opportunity for your play script and/or story to be workshoped and performed in our Spring Festival. Deadline for submissions is Mar. 20, 1998. Send To: Theatre Network, 10708-124 St. Edmonton, AB, T5M 0H1. For more info ph Bradley Moss @ 453-2440. #0019-0414

Opportunity for exposure. We need artwork donated to the Edmonton Autism Society's Gala Dinner/Auction. Deadline, April 8, Call 433-3971. #0019-0414

The Alberta Foundation for the Arts (AFA) is encouraging artists who are not already represented in its art collection to submit slides of their artwork by April 1. For more info and application forms call the AFA at 427-9968. #0028-0010

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by. #00212

Special-T-Gallery is now accepting new artists for 1998-1999. For appt call 437-1192, Sue. #00115

Looking for studio to share. If anyone can provide this free, I can work in return, #426-0513 if interested. #00228

Place your ad in the artist to artist section of Vue Classifieds. Fax : 426-2889. Its free, just keep it short. #00228

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: Mon. 1-4 pm, Wed. 7-10 pm; Fri. 7-10 pm. At Harbour House Art Centre Annex, 10215-112 St. For more info call 426-6180. #00108

The Onoway & District Heritage Society is sponsoring the installation of a memorial to the area's pioneers, on the occasion of the 100th of Onoway's 75th Anniversary. Call for Submissions: sculpture should be bronze, or durable material, aesthetically in keeping with the subject matter and surroundings. For more info: Ph: 967-3728. Deadline for submissions is Apr. 1. #00108

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP) #00228

AUDIO/VISUAL

Attention Party Coordinators. Planning a special project? Need help in making it a success. Call "ONE Night Stands" 922-3968. #00219

AUDITIONS

Audition notice: Waterdale Playhouse, 10322-93 Ave. Sun, March 29/MON, March 30, 7 pm. **Three One Act plays**, for more info Ph 433-1110. #00202

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Male vocalist seeking band to work with. No road coor junkies please. Rock & Roll Influences. Call Ken 477-5100. #0019-0414

Vocalist new to area looking for band that needs help in hand. Call Faron, 436-7735. #0019-0414

Singer and guitar player seeking drummer and bass player for blues oriented project. Have P.A. and rehearsal space. 474-7328. #0019-0414

12 String guitarist who performs songs of ABBA, Beatles, Paisley, Celine, Connie Francis, rock & roll, new & old country etc., looking to sing/play with band for steady or occasional work. Alt. 921-0800. #0019-0414

Guitar player seeking serious original project, 24 yrs. old, very versatile, 4 LPs, session work and touring accomplished. Share 434-7160. #0019-0414

Female vocalist/rhythm guitarist looking to form band. Influences: Descendents, Dead, Minkmen, 18+. Please no perverts. 434-6438. #0019-0414

Drummer available for bar band that is receiving an income from consistent weekend gigging. Phone Evan 466-3856. #0019-0414

Studio guitar player, versatile, experienced, available for work in bands immediately. Have gear, will travel. 917-0803. #0019-0414

Drummer available for country/rock band, Full-time or sub work. Will travel. Rehearsal space & monitor rig available. Pro gear. Some vocals. 474-4627. #0019-0414

Rehearsal space for rent 24 hour access. Clean South Side location, good security. Call 439-1889. #0019-0414

MUSICIANS WANTED

Beatlesque Indie pop band is looking for a rhythm lead player if interested call 463-3323. #0019-0414

Experienced Original Alt. Rock Band Seeks competent Bass Player. Must be serious/willing to tour. Nemesis Records @ 340-5694. #0019-0414

Former Pelt & Lucid members looking for 2nd lead/rhythm Guitars for Original Project. Need to be serious! Aaron 450-5694. #0019-0414

Alternative band seeking vocalist or drummer of age 17+ to do all original project. Have rehearsal space. Must be committed to practice, no attitude please. Contact Paul before 6 pm at 423-4448 and after 6 pm contact Neil at 447-5937, or leave message. #0019-0414

Guitarist looking for bass player and drummer, 17-23 years of age to form band. Blues/classic rock style. Have rehearsal space. Influences: S.R.V., Jimi Hendrix, E.V.H., A.C./D.C. etc. Call Mike between 10:00 a.m.-8:00 p.m. (475-9037). #0019-0414

Lead guitarist with vocals wanted for 90s rock band. Ph Rob 431-0860 or Brad 465-5939. #0019-0414

Experienced rock band looking for experienced singer. Examples of work preferred. Call Ramsey 431-1644 or Mark 434-3267. #0019-0414

Classic 70 & 80s metal cover band seeks lead guitarist with background vocals. Must be dedicated and have good gear. 474-0671. #0019-0414

Looking for poets, musicians, performers, for indoor project. Ph. Rod 473-0610. #0019-0414

MUSIC INSTRUCTION

Empire Building

307, 10080 Jasper Avenue, T5J 1V9

Ph: 426-1996

Fax: 426-2889

Established drummer with personality wanted for pop/rock band project. Call Troy at 468-5347. #0019-0414

Working band, current top 40, seeking drummer for auditions (who want to get paid, serious players) 917-0803. #0019-0414

Vocalist wanted all original band, Influences Pantera, Tool, Slayer, etc. Phone Mike 488-5379. #0019-0414

Drummer wanted for all original pop/rock band. Call Sean or Dave 471-5621. #0019-0414

Anyone interested in forming an 80's cover band? Let's Talk! Jordan 488-4262. #0019-0414

Drummer wanted for established pop/rock act. No mods, glam or skiffle players please. Call 455-5267. #0019-0414

Drums looking for violin, guitar and bass funk/fusion/world/Latin/indie/Afro/Celt influences. Orig recording project, leave message @ 419-2744. #0019-0414

Drummer wanted for original 3 pc rock band. We have professional demo, ready to play gigs 682-123. #0019-0414

Vocals & bass needed for rock recording project 434-3810. #0019-0414

Inexperienced female singer looking for a no pressure rock band. I have gear and ambition. Denise 454-6354. #0019-0414

Vocalist/Drummer looking to join existing Rockin Blues band or start a new one, contact Rob at 963-0012. #0019-0414

Bass player wanted. We need a bassist to complete our original/cover, alternative/rock band. Call Chad @ 444-4720. #0019-0414

Serious original rock band seeks dedicated and accomplished bass player, call Jay 436-6563. #0019-0414

Drummer with practice space seeking musicians (horns, bass, keys) for casual jazz/blues/funk jamming - call Benjamin 425-4044. #0019-0414

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Newfoundland folk band looking for East Coast style musicians, travel involved. Professional attitude. No pay for rehearsal, 475-0747. #0019-0414

Original pop/rock band seeking competent keyboard player. Dean 469-2612 or Blair/Jason 424-1913. #0019-0414

Floating Jello Records is looking for bands to donate recorded material for a compilation of Edmonton band. Serious inquiries only. Call Chris 430-3575, or distorion@hotmail.com #0019-0414

Singer wanted for hard rock band, (Aerosmith, Guns n Roses). Must have presence and talent. We have management. Leave message at 475-9006. #0019-0414

EDMONTON MUSICIANS' Club seeking musicians for jam and stage. Drummer wanted for original 3 pc. rock band. We have professional demo, ready to play gigs, 482-1123. #0019-0414

Lead guitarist with vocals wanted for 90s rock band. Ph Rob 431-0860 or Brad 465-5939. #0019-0414

Experienced rock band looking for experienced singer. Examples of work preferred. Call Ramsey 431-1644 or Mark 434-3267. #0019-0414

Classic 70 & 80s metal cover band seeks lead guitarist with background vocals. Must be dedicated and have good gear. 474-0671. #0019-0414

Looking for poets, musicians, performers, for indoor project. Ph. Rod 473-0610. #0019-0414

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Add a New Dimension! The Friends of University Hospital are looking for responsible adults to join our Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. For more info on how to get started, call 429-6226.

Education equates higher levels of employment. Volunteer with the YMCA Enterprise Centre and help youth and adults complete their education and enter employment, you can assist youth either one-to-one or in groups. We provide the training and the support. We ask for 2-3 hours a week. Be part of the future! Call Nancy 429-1991 today!

Help the environment and have fun, too! Volunteer for simple but crucial tasks with the Toxics Watch Society. Call Chris 413-6930.

A FEW GOOD MEN. The Alberta Family & Social Services Volunteer Program offers unique volunteer assignments as mentors or tutors on an one-to-one basis with youth who have experienced family problems. We have several young boys on our waiting list whose lives would be better because of you! Please call Karin Boyd at the Alberta Foundation at 427-8564 to find out more.

Make a world of difference by volunteering only 2-3 hrs a week with a family in need. Call Ann Marie, Alberta Family & Social Services. 431-6748.

Boys' and Girls' Clubs of Edmonton 1997 need energetic people who enjoy the company of kids, programs involve sports, outdoors, arts and crafts, music, reading, nutrition, cooking and life skills. Contact Rhonda at 422-6030.

Call for Volunteers for the 13th Annual Festival! The Works requires energetic and creative persons to become part of our volunteer team. Register before April 1, to be entered into a free draw for a great Works prize package. For more info call 426-4122.

Women's B.A.N.K. Society, committed to being an influential force for economic change, is looking for board members. Call Joan, 439-5094.

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Red Roses Dead Roses

Vue Weekly's new open letter column! Send someone Red Roses or Dead Roses (whichever is applicable). Simply fax your message to Vue Weekly at 426-2889 and specify Red Roses or Dead Roses.

DEAD ROSES to the l--ting @--holes! who stole my Yellow Pages and White Pages at 96 St. & 82 Ave. Signed really pissed off M.J.T. P.S. They are \$35 for both to replace.

DEAD ROSES to Rick, on being accepted at Berklee in Boston!

DEAD ROSES to sceptics! You know who you are, and you won't get far!!

RED ROSES to my mother who is celebrating her 6th year of sobriety. It hasn't been easy, I know, but it's been worth it. Z.

DEAD ROSES to Coca-Cola for trying to take over the U of A campus. Do you really need more power???

RED ROSES to Kristol Sarapuk and Michelle Ladydo. You are two of the best friends a guy could ever have! Love you both with all my heart...Ken.

DEAD ROSES to that damn carpet that I slipped on while getting out of the hot tub. I try to be smart and avoid the slippery tile, and end up with a twisted ankle.

DEAD ROSES to the "Good Year Blimp" who I thought was a friend but turned out to be my stalker. I may still work with you but by the time I'm finished with you you'll wish you were dead. ROT IN HELL FOR WHAT YOU HAVE DONE TO ME AND MY FRIENDS!!!

DEAD ROSES to Donairs by candlelight.

DEAD ROSES to Allyson. You answered the phones, took our messages, cleared the office and you were great to have around. Have a great trip. From all of us—we'll miss you.

RED ROSES to Bria \Skye (I think). From a body odour hater

RED ROSES to the Winspear Centre for enhancing its world class reputation by playing Steely Dan in the concert hall on Family Day. Donald Fagan, can you hear our plea?

RED ROSES to Ally, good luck in Vancouver. I'll miss you. From the Green Haired Girl from the planet Glonk.

DEAD ROSES to the two jerks who stole some of my Yuk Yuk's office parties. I don't really care that you took them as we had enough anyway. I just want to know who you are & how you got away with it. Curious George.

RED ROSES to my accountant. Thanks for helping me finance my new wardrobe. Soon to be fashionable.

DEAD ROSES to MN. I'm not orange

RED ROSES to Jimmy, what a season, good luck in the play-offs. 1 in24.

RED ROSES to everybody at Vue, thanks for making the last few months real special. Missing you already, AWF.

FREE Red Roses Dead Roses

Vue Weekly's new open letter column! Send someone Red Roses or Dead Roses (whichever is applicable). Simply fax your message to Vue Weekly at 426-2889 and specify Red Roses or Dead Roses.

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HEY EDDIE!

by GRASDAL

LES ALEXANDER HAS NO HOCKEY TEAM.

LAST LOOKS

Dicky Barrett, front-man of the Mighty Mighty Bosstones, sweated it out in a sold-out

Dinwoodie Lounge Friday night. Not only did Barrett skank his way through the Bosstones' ska set, he also appeared on stage to lend a helping hand to the opening act, the Pietasters.

PHOTO: KEN ILCISIN



REAL LIFE

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Women seeking Men

This is Lisa. I'm a 31 yr. old, 5'9" tall, good looking female with dark brown hair & green eyes. I'm a non-smoker & I rarely drink. I like movies, comedy, & quiet evenings at home. I'm looking for an attractive, non-smoking guy who takes care of himself. If you'd like to know more about me, get back to me. Box 6150.

I'm a 32 yr. old, 5'9" tall, full-figured female, with wavy brown hair. I'm a non-smoker & honest, outgoing, professional. I'm looking for a male with curly blonde hair & blue eyes. I'd like to meet an honest, sincere, caring, outgoing gentleman who's not into head games. If you like what you hear, get back to me. Box 2683.

This is Karen. I'm a 34 yr. old, 5'2" tall, physically fit female with blonde hair & brown eyes. I'm a 20 yr. old, white female & social drinker. Some of my interests are camping, fishing, dining, outdoor activities, good conversation, & being around the fire. I have two dependents. If you're 35-49 yrs. old, easy to talk to, take pride in your appearance, & don't mind dancing, I'd like to talk to you. Box 2684.

I'm a 31 yr. old, 135 lbs. single female with blonde hair. I have a good sense of humor & love to laugh. I'm easy going & have a wide variety of interests including horseback riding, movies, & spending time with family & friends. If you're 35-49 yrs. old, easy to talk to, take pride in your appearance, & don't mind dancing, I'd like to talk to you. Box 2685.

I'm a 20 yr. old, sweet, caring, passionate, some times fiery female. I'm looking for a 21-29 yr. old male who has his full & teeth. If you'd like to meet a tall, dark, handsome prince to sweep me off my feet. If you're just an ordinary, nice guy that would be OK too. If you think we might have something in common, leave me a message. Box 2690.

I'm a 31 yr. old, somewhat short for my weight female. I enjoy dancing, cards, camping, fishing, & lots more. I'm very caring & loving. I'd like to meet a tall, dark, handsome prince to sweep me off my feet. If you're just an ordinary, nice guy that would be OK too. If you think we might have something in common, leave me a message. Box 2691.

I'm a 30 yr. old, 5'4" tall, physically fit, non-smoking female. I'm looking for a single female with similar interests. I like the outdoors, theater, animals, & much more. If you're interested, box me back. Box 2692.

I'm a 40 yr. old, 5'9" tall, slim fit female with blonde hair & green eyes. I'm looking for a steady relationship with someone who has a good mind of commitment & who knows how to treat a lady. If you're interested, box me back. Box 2693.

I'm a 30 yr. old, 5'9" tall, professionally employed, non-smoking female with red hair & golden brown eyes. I have a good heart. Honesty & integrity are very important to me. I'm looking for an open-minded, professional gentleman who takes care of himself. If you'd like to know more about me, get back to me. Box 2150.

I'm a non-smoking, voluptuous female with long, dark hair & beautiful, brown eyes. I enjoy the outdoors, camping, fishing, exploring, traveling, adventure, & more. I'm non-materialistic & enjoy spending time conversing, in seeking a soulmate who's judgmental, witty, & a bit of a crazy guy. If you'd like to know more about me, get back to me. Box 2150.

I'm a 21 yr. old, 5'7" tall, non-smoking, physically fit female with blonde hair & brown eyes. I'm looking for an attractive, intelligent, 25-29 yr. old male to hang out with, to get to know, to find humor & let me know it's course. If you fit the description & would like to know more, leave me a message. Box 2151.

I'm a 26 yr. old, 5'10" tall, non-smoking, professionally employed female with blonde hair & hazel eyes. I believe in romance, honesty & the existence of Mr. Right. If you think you might be the one, leave me a message. Box 2152.

I'm a 26 yr. old, 5'9" tall, good looking, intelligent, full-figured female with brown hair & brown eyes. I'm a down-to-earth, open-minded, level-headed female with great conversational skills. I'm looking for a 23-45 yr. old male who's interested in caring, understanding, making a good head on his shoulders & the ability to listen. If you like music, long walks, & spending time with family & friends, get back to me. Box 2153.

This is Lauren. I'm a 30 yr. old, 5'7" tall, single mother of two, with dark brown hair & brown eyes. I enjoy camping, fishing, running, cooking, men sex, dining, or quiet evenings at home with that special someone. If you think you're that person, box me back. Box 2154.

This is Lisa. I'm a single parent. I enjoy going to the beach, the outdoors, & the beach. If you'd like a friend, I'd like to have some fun from my job & my home, just to have some fun. If you're interested, box me back. Box 2155.

I'm a 34 yr. old, 5'7" tall, bright, bright, non-smoking, single, white female with short, ash blonde hair & hazel eyes. I'm emotionally & financially stable. I'm a smoker, a light casual drinker, & not into the bar scene. I enjoy quiet evenings at home, long walks, dining, camping, & good conversation. I'm seeking a 30-49 yr. old male for friendship & possibly more. If you're someone like you, leave me a message. Box 2156.

I'm a 30 yr. old, 5'4" tall, slim fit female with blonde hair & green eyes. I'm looking for a steady relationship with someone who has similar interests. I like the outdoors, theater, animals, & much more. If you're interested, box me back. Box 2157.

Men seeking Women

My name is Ken. I'm a 36 yr. old, 5'10" tall, 143 lbs. single male with blonde hair & blue eyes. I've never been married & have no children. I'm looking for a friend & companion to go to the movies & do things. Age & looks are not important to me. I'm a 36 yr. old, all about you. If you like what you hear, & you'd like to know more, give me a call. Box 6192.

This is Wayne. I'm a 18-36 yr. old, lady for friendship, & companionship, a steady relationship, & intimate times. I love country music, dancing, training, reading, socializing, long walks, & music. I'm looking for a female country sweetheart, if so you look good in a pair of wranglers, you could be the one for me. Box 8117.

I'm a 28 yr. old, 5'8" tall, 180 lbs. muscular male with brown hair & brown eyes. Some of my interests are martial arts, pool, & much more. If you'd like to know more about me, leave me a message. Box 4755.

This is Sean. I'm a 30 yr. old, 5'9" tall, 185 lbs. well-built, athletic male with brown hair & brown eyes. I'm a hard-working & love basketball, pool, weight lifting, running, & much more. If you're a very active ton & you'd like to know more, get back to me. Box 1223.

This is Brian. I'm a 42 yr. old, 6' tall, 185 lbs. male with brown hair, dark brown eyes. I'm a hard worker, down to earth, friendly, funny, over 5'5" tall, slim to medium build, active, with a positive attitude, & not adverse to spontaneously receiving roses, or publicly holding hands. If you're this special woman or if you know her whereabouts, please call Mike. Box 3645.

This is 1990. I model is looking for a new older male that has the same interests. It's still in good shape, it's lavishly upholstered with a good vinyl top, but alas the metal is showing through on the roof. A saltwater cleaner, must resemble model. I'm a 30 yr. old, tall, & with a little love & care it may be restored to mint condition. Get ahead take it or for a spin around the block or a night on the town. It has to be seen at any price. I'm a 30 yr. old, single, financially stable, & a while. You won't be disappointed. Box 2623.

This is Randy. I'm a 30 yr. old, 5'9" tall, 150 lbs. single male with short, dirty blonde hair & blue eyes. Some of my interests are pool, darts, reading, & much more. I'm a 30 yr. old, friendly, sincere, & not into games. I'm seeking a female who is a 16-24 yrs. old. I don't have any kids but love them so I don't mind if you do. If you like what you hear, box me back. Box 61907.

This is Mike. I'm a 51" tall, 150 lbs, single father of two, with brown hair & blue eyes. Some of my interests are dancing, fishing, biking, & hiking. I'm looking for a sincere, honest woman who's not into head games. I don't mind being pampered or spoiled every so often. If you're interested, box me back. Box 6137.

I'm a 27 yr. old, 5'7" tall, 180 lbs. muscular male with brown hair & brown eyes. Some of my interests are martial arts, pool, & much more. If any of this sounds interesting, get back to me. Box 7307.

This is Sean. I'm a 40 yr. old, 5'9" tall, 185 lbs. male with brown hair & brown eyes. Some of my interests are martial arts, pool, & much more. If you'd like to know more about me, leave me a message. Box 4755.

This is Della. I'm a 30 yr. old, 5'4" tall, female over 5'5" tall, slim to medium build, active, with a positive attitude, & not adverse to spontaneously receiving roses, or publicly holding hands. If you're this special woman or if you know her whereabouts, please call Mike. Box 3645.

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